

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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LIFE IN LONDON.

[FROM OUR OWN CORRESPONDENT.]

GARRICK CLUB, LONDON, Feb. 7.

I happen to remember, dear MIRROR, a delightful season of crisp, bright, sunny days passed in New York one February ten years ago, and I have to smile when my countrymen and women groan over what they are pleased to style "American weather."

Since the Yankee predictions have reached us regularly, and with singular correctness been carried out, the idea has obtained that it is not the prophecy, but the article itself that is sent over.

And truly since our meteorological affairs have been foretold with such accuracy, we have suffered the most detestable "spells" of weather ever known on this tight little island.

London fogs of the olden style were but murky shadows of the vaporous blanket that has hung for days together over London.

These fogs have blockaded streets, choked pedestrians, and permeated theatres till the footlights shone like a procession of links, and above the second groove all was a dense mystery.

Of course such a state of affairs is felt in the box-office. Not a theatre in London but has suffered more or less from the awful weather.

Londoners are beginning to ask when the New York success of Penance will be duplicated here and replace Pinafore. The Comique does a respectable business with the old favorite, but the company are wearied with their present parts, and long for the production of the Pirates. Grosmith, Barrington and Power believe their special abilities were in the minds of Sullivan and Gilbert when the piece was perpetrated and fondly hope for great triumphs when their allotted characters reach them. I believe George Grosmith will be admirably fitted with the Major-General of the new piece, but if I mistake not, the peculiar talents of Rutland Barrington and the light voice of Mr. Power will not appear to great advantage in the parts of Richard and Frederick.

At the Royalty we are again to have an old piece on the boards, as Jo will replace the unsuccessful play of Midge, which failed to score even with bright little Jennie Lee's best efforts.

A dashing piece called Ninon, the scene laid in France; the epoch, that of the great revolution, has been written by Mr. Mills for the Adelphi. Miss Wallis, who followed Miss Neilson, and fairly rivaled that actress on her own ground, is to play the heroine to-night.

Earl Desart, lately returned from a visit to New York in company with Mrs. Dolard, has been getting into unpleasant notoriety by a scurrilous attack on one of his best friends. The scribbling propensities of this nobleman have before now entitled him to grave censure, but this last escapade is the talk of the clubs, and seems for the moment to withdraw attention from the nine days' wonder, the rupture between Lady Burdett-Coutts and the tragedian Irving.

For seasons past the interest felt and shown by this lady in all the earthly concerns of the actor have given subjects to the comic penicils of the illustrated papers, furnished material to the paragraphs, and advanced the prosperity of the Lyceum managers. But with the great success of Miss Terry as Portia in the revival of Shylock, there has crept (so the story goes) into the breast of the persecuted Jew an overreaching fondness for the young doctor who conducts the case against him.

Miss Coutts is outraged. Even at the outset of the Shylock season she mistrusted the good effect of this Miss Terry's appearance in the part, and it is said counselled a wiser, older and steeper person in the character. London, however, went as mad over Terry's Portia as over Irving's Shylock, and the lady became a fixture in the part. That chair which for so long a time has ever sat at her ladyship's board, waiting the actor's occupancy, now takes its place against the wall with the other chairs, and the artist has been bidden to "Take his back from out her breast, and his form from off her door." It's too bad. Terry can never further the fortunes of the Lyceum as Lady Coutts did and could, and to show what she could do if so minded, she straightaway loosens her purse-strings, and gives recklessly to several artistic undertakings.

A custom, unknown I believe in the better class theatres of New York, but prevalent to an abused extent here, was productive of much merriment here the other night at Drink at the Princess'. In one of the boxes a party were indulging in all sorts of beverages, principally fix, when one of the strongest temperance passages of the play was given utterance to. Pop went a champagne cork—this elicited a laugh from the crowded house—but when the saintly blacksmith proclaimed that to "drink at all, even in moderation, was to take the first steps toward the everlasting crash and downfall of virtue and happiness," the unhappy party in the box overturned a tray of glasses with an awful noise that convulsed the house. It would certainly help to point the moral of temperance plays if adjacent buffets were closed and "refreshments" discontinued in the boxes.

Mr. and Mrs. Kendall who will always be pleasantly remembered in My Uncle's Will, have secured another slight piece from the same source.—They're Smith—entitled The Castaways.

Rose Eytinge is seen, en grande tenue, at public places just now, escorted by a well known and aged member of society.

Cyril Searle, who came to this country with her, seems to have fallen out of her good graces entirely. The gentleman has an Australian engagement under consideration, his success in the provinces with Drink having encouraged him to remain this side the Atlantic.

J. S. Clarke will play at the Olympic until Easter in the old comedies and Red Tape. Haidee Heller, well-known in the States, is just recovering from an indisposition, almost wholly induced by worry and annoyance. In an ill-advised moment she contracted a business alliance with a London amateur, who not only amused people with occasional spasms of so called acting, but imagined himself a conjurer. A most disastrous season in Liverpool and Birmingham began and ended their career under the name of Heller's Wonders, and the lady is now contemplating an appearance at Dr. Lynn's new hall on Piccadilly, just above Messrs. Burgess' place, where the Sara Bernhardt gallery was established during the reign of the Comedie Francaise in London. Miss Heller is a very clever girl and

her performances with her brother, the lamented Robert Heller, have never been equalled by their many imitators. She pulled through a fearful siege with the man Wright, and finally in Birmingham decided to go no further. The announcement gave mortal offence to the young man, who undertook to make things very unpleasant for the young lady. On the last night of their stay in Birmingham, where Miss Heller and her brother had been great favorites, he blundered through the performance after his usual fashion; cut the centre from a handkerchief, borrowed from some one in the audience, instead of cutting the "dummy" he should have substituted. Swallowing one of the big leaden bullets used in the act entitled the "Seven Charmed Bullets," he at last arrived, with an ounce of lead and a very excited state of mind, at that portion of the entertainment given to so-called "Second Sight." His rage at the lady sitting on the stage led to some dreadful mistakes. He finally gave Miss Heller a series of communications which conveyed to her quite a description of a watch and an intricate inscription, etc.; all of which, in her usual way, she proceeded to relate, when the creature, having allowed her to finish, brutally exclaimed, "Ah! yes, but it happens to be an umbrella."

This was too much for several friends of the lady, who knew enough of second-sight to know she had fallen into a trap set for her by the enraged Wright. Loud hisses assailed him from all sides, and cries of, "The man has been drinking," "Throw him out!" showed him he had begun his war on Miss Heller in the wrong city.

The exhibition ended in much confusion, and the lady left for London the next day. Her effects being attached for the indebtedness of the company, and her feelings so grossly outraged, she very naturally fell ill, and is but now recovering. ROBERTO.

PARIS NOVELTIES.

The Latest News From All French Theatres.

Although the music of Les Voltigeurs de la 32eme is not quite all that we might have expected from Planquette, the libretto is so brilliantly written and happily conceived, and the acting and singing are so good that the Renaissance Theatre can once more boast of a great triumph. Granier, Desclauzas, Milly Meyer, and Ismael are all admirable; Granier is as pretty and bewitching as ever, and her voice has improved and developed to a really wonderful degree. Do you happen to know, by the way, that the dear Petit Duc—as Jeanne is always called—was when a child perfectly and, it was feared, hopelessly blind? She suffered from some kind of nervous paralysis of the eyes, and, oddly enough, she owes the restoration of her sight to the Commune! Mme. Granier and her little daughter lived at the time of the insurrection of the Reds, in one of the poorest quarters of Paris, or, in other words, in a neighborhood where the petroloues were most plentiful. The terror, misery and anguish caused by the dreadful scenes of which the child was a blind witness acted so upon the nerves that the eyelids were restored, just as paralysis has frequently been cured by inspiring the victim thereof with mad fear of some impending danger, which can only be avoided by his taking up his bed and walking. It is an ill wind that blows nobody good, and so we owe the Commune a debt of gratitude after all, for it would really have been too bad had those two such sparkling, laughing eyes as those of le Petit Duc been lost to us for ever. Les Voltigeurs de la 32eme would, I think, bear adaptation wonderfully well, and Catherine Lewis would, in my opinion, be able to play, sing and, above all, look Granier's part to perfection.

After Les Voltigeurs, the success par excellence so far of the season came three great triumphs, Paris en Actions, the amusing but very delectable revue by Albert Wolff of the Figaro and Raoul Touche—the most successful young author Paris has seen for many a long day—which is being played at Brasseur's pretty little house—the Theatres des Nouveautés—La Femme a Papa, at the Varieties, and Monsieur, at the Athenes. These last-named are, however, not new pieces exactly, and I only mention them currente calamo. Of Paris en Actions and Monsieur there is little or nothing to be said except that they are both deservedly successful, being full of wit and sparkle, but neither of them such plays as a British matron or "une mees Anglaise" could possibly see without a blush, provided, of course, the said mees or matron were not in a baignoire, where blushing is quite an empty feat and unworthy of the necessary effort.

La Femme a Papa is wonderfully good, Dupuis acting to perfection the double role of the Awful Dad and the chaste and stupid son, whose mind is more occupied with scientific researches than with a study of the beau sexe; Baron, the imitable Baron, who first made a name for himself years ago as the Baron Grog in the Grande Duchesse, being admirable as the Savant, who makes the marvelous discovery that pigs smell of opoponax; and Judic being simply at her very best as La Femme a Papa. Since the great Hortense Schneider's acting in the Perichole, I have never seen anything better than the way in which Judic plays the drunken scene in the second act of La Femme a Papa. It is the very perfection of acting, never degenerating into anything approaching coarseness, and yet absolutely real. Judic herself told me that she had never been so satisfied with herself as she was after the curtain had fallen on the second act of the Femme a Papa on the night of the premiere, and this avowal is worthy of mention, for Judic is notoriously a hard-working and conscientious artist, and one who will never declare herself satisfied until she has achieved success by doing her very best. She has evidently never forgotten the day—how many years ago?—when poor old Lesueur poured some grog on her head, and, tapping the child's cheek with a spoon, solemnly pronounced these words: "I baptize you an artist; grow, study, become successful, and make money." Judic has followed every word of this advice to the letter, and if there is one thing more amusing to do in the theatrical world of Paris than to listen to Judic at the Varieties, that one thing is to have a chat with her in the charming little hotel in the Rue de Boulogne. I purposely omit any mention of La Fille du Tambour Major, by Offenbach, as the great success of the latest chef d'œuvre, by the author of La Belle Helene, has already been noticed in these columns.

Le Fils de Coralie, by Albert Delprat, at the Gymnase, is notwithstanding what all the critics may say to the contrary, not a

great success, and this fact can indeed astonish no one, for the play is absolutely devoid of novelty, and the dialogue is heavy and colorless. The story has already been used threadbare in many French novels and plays, and is briefly as follows: A very gallant and high spirited youth, who has been brought up by an old peasant whom he firmly believes to be his aunt, falls in love with a high-minded and absolutely uninteresting young female. All goes well until the fact is discovered that she who was supposed to be the aunt is in reality not only the mother of the spirited youth, but the once famous Coralie of demi-monde celebrity. This hackneyed and worn-out situation gives rise, of course, to the usual platitudes and bursts of exaggerated sentiment of which the French middle classes are so fond, but is absolutely devoid of interest to a cultivated spectator. In the end everyone forgives everyone else, and the moral is that one might do worse than marry one's daughter to the only son of a Corsican! Guilty, as the spirited youth, shows great improvement, not being half so affected and stagey as he was when first he made his debut, not long back, in La Dame aux Camelias, but the acting of the rest of the company is hardly worthy of mention. I shall be greatly surprised if Le Fils de Coralie makes much money, or keeps the boards long, no matter what Lapourmeray and other princes of dramatic criticism may say to the contrary. We all know the day has passed in Paris when a critic can make a bad piece, although he may still mar a good one.

Le Beau Solignac, at the Chatelet, is also a failure, being devoid of originality—as much is which proceeds from the pen of Jules Claretie. Turenne, the new drama by Messrs. Marc-Fournier, Delacour, and Lermine, is hardly more successful, although the mise-en-scene and costumes are perfect, and have cost poor Chabrilat a mint of money.

And now, having "cleared the deck," let me speak of the great theatrical event of the past week, the production at the Vandeville of a dramatic version, by Pierre Elzeir, of Alphonse Daudet's famous novel, Le Nabab. I was at the premiere, and, even at the risk of being considered Doctor Tant Pis, I must again, with much regret, chronicle my impression that the play is not a success. The novel was a chef d'œuvre, but the play has been bereft of many of the successful elements of the book—the character of the Duc de Morny, of course, and that of the Nabab's wife among others. Then, again, Felicia Ruiz—a pale reflection of George Sand's Lelia—is so transformed as to be merely vulgar, instead of the delicate and capricious Fleur de mal which Daudet described, and the character of Montpavon—an admirable study in the novel—is not sufficiently developed, expanded, and explained in the play, although Diendonne acts the part to perfection. It must, indeed, in all fairness be confessed that the acting of all the artists in Le Nabab is as nearly perfect as anything can be. Dupuis as the Nabab is as lifelike as Irving is as Jingle; Blanche Pierson, as Felicia Ruiz, makes us once more deplore that so great an actress lost so much of her life by contenting herself with being merely a pretty woman. Boisselot, as Joyeuse, the banker's clerk, is admirable. Mme. Alexis, as the mother of the poor Nabab, is as excellent as ever, et c'est tout dire. Pierre Berton is refined, noble and passionate as Paul de Gery, the good young man of the piece—David Copperfield born in the Rue des Martyrs—and all minor parts, the servants even (their scene is one of the very best in the play, by the bye), are all carefully and creditably, when not admirably acted. On the whole, Le Nabab is a play to be seen, especially by such persons as have read the novel, and who can sit out a poor play, provided it be well put on the stage and acted to perfection. En passant, I would remark that to my mind it is hardly good taste to make the atelier of Felicia Ruiz so closely resemble the studio of Sara Bernhardt. The play, if well adapted, might be a success in London, and will certainly be a gigantic success in the States if Agnes Booth will consent to act the part of Felicia. MICHONNET.

HENRY IRVING'S ACTING.

A STUDY.

BY PERCY FITZGERALD.

As in a theatre, the eyes of men, After a well-graced actor leaves the stage, Are idly bent on him that enters next—

And not merely within the charmed circle of the theatre, but in the more prosy realms beyond and outside do eager eyes pursue him. There is an attraction almost reaching to fascination in following his movements; something of the fanciful personages he is playing clings to him; and thus the portrait at the Academy, the engraved pictures, etc., all have a surprising interest. But "well graced" he should be; that is, endowed in person as in talents; and "well graced" certainly in all respects is the present popular artist who holds sway at the Lyceum. The tide swells, and—earthy box-office test, but withal one we must respect—seats may be secured six weeks in advance. Every night the elegant theatre—so rich in its cameo decoration and comfort—fills to overflowing, and, as the tall figure steps forward, the applause bursts forth. The face, with deep-set, cavernous eyes, cut somewhat after the lines of the well-known Dante mask, would itself rivet attention. Happy the being to whom nature has been thus good-humoured, endowing with expressive eyes, and mobile nerves and muscles playing about the mouth, with a store of gracious smiles and glances that outstrip the coming words. Ill-omened he who is forced to take a stolid face into training, and spend years before he can secure a tolerable obedience. But here all favors. Even the noble, spacious stage is an advantage, and lends dignity and presence, giving a proper distance and height for the scenery and a better angle for the spectator's eye. On a small stage one often sees actresses of tolerable air and face made hideous by the glare of light in front and the glare of colors behind, almost at their back, and who, transferred to the Lyceum stage, and unhandicapped by such unfair conditions, were glorified into presentable and elegant women.

With an actor so followed one may be allowed to consider his peculiar gifts and trace the secret of such attraction. The hundredth performance of The Merchant of Venice is to be celebrated presently, and the occasion is favorable. The public—best of all judges, and, where wrong, only led away for a season—has decided; but it is not always too eager to scrutinize the reasons for its preference. These we shall attempt to consider, first laying down a few principles to guide us, thus divesting the process of what might seem too panegyric an air.

The only way may bring to his profession a

sound knowledge of its "business," of study, rules, good elocution, gesture and the rest. This is but rudimentary; for in stage business there are regular receipts—anger being denoted by a scowl or folding of the arms and raising of the voice; gaiety by loud laughter, smiles and rapid motions. All is ostentatiously done. But if a proficient were told to express this anger by smiles, and gaiety by seriousness, or excitement by apparent repose, he would be sadly puzzled. In real life a man may be a prey to these emotions without any marked expression of them, and such may color his most indifferent words, glances, and even bearing. So would Corot, the French painter, paint landscapes, not under storm or sunshine, or to exhibit trees and resplendent cottages and the usual elements, but as means for reflecting those strangely mysterious humors of sadness and tenderness which are so often observed in nature. So with a human face, in which we see mixed emotions, without contortion or movement. To the average painter, as the average actor, this "overacting" is incomprehensible. All the great creations of character may be said to be founded on this system of "tone," or complexion—the character, as it were, breathed forth by the actor, and conveyed by his very presence. Few would suppose from a mere perusal that much could be made of The Stranger; and the opening scene, which consists of a number of abrupt interruptions, would seem to offer no "business" for the actor. Yet the whole mystery and history of the part is thus conveyed to the audience, and the greater the actor the more effective will be the result. The inferior player, feeling that the author is weak here, will have supplied the deficiency by starts and scowls, lengthening out each abrupt remark with proper—as it seems to him—business. There is a well-known description of Mrs. Siddons in Volunna, where the mere demeanor conveys to the audience more of the story than the spoken portion. "I remember her," writes Young, "coming down the stage in the triumphal entry of her son Coriolanus, where her dumb show drew plaudits that shook the building. She came alone, marching and beating time to the music, rolling off her motion—from side to side, swelling with the triumph of her son. Such was the intoxication of joy that flashed from her eye and lit up her whole face that the effort was irresistible. She seemed to me to reap all the glory of that procession to herself. I could not take my eye from her. Coriolanus, banners and pageants—all went for nothing to me, after she had walked to her place." To the great actress this was as much in the part, and was as distinctly a necessary portion as though it had been written down by the author. The good actor, too, enjoys another gift which is "caviare to the general," viz.: the instinct of selection and emphasis. The ordinary rule is to make the most of each sentence. If there be something "telling" in each, each should be made to tell. Not so with the artist. He knows that over much detail amounts to disintegration just as in painting minute and elaborate stippling is fatal to breadth and general effect. Mr. Ruskin gives an excellent instance of this in reference to a delicate little vignette of Turner's in Rogers' "Italy," which represents the ducal palace at Venice. A single sentence or gesture will convey the most perfect idea of the whole. Nothing shows this principle better than the wonderful art of the scene painter, whose procedure is of the most logical kind, for he abstracts, as it were, the true essence of what he wishes to depict, the leading constituents, and sets aside all the rest. Hence these rude and apparently unmeaning shapes tell admirably, because the strokes are all that is necessary. These distinctions constitute all the difference between the romantic actor, the elocutionist, the player, of "the earth, earthy," and the simple realist who, like a member of the crowd that is sent on in a pantomime "rally," is no actor at all, but simply what he is and nothing more. The glamour of romance which French actors succeed in imparting is owing to the elevated tone they assume—a style which is as completely opposed to moderate associations and earthly details as Mr. Swinburne's poetry is to Wordsworth's. This would take long to work out, but the illustration shows the distinction. [Now to apply these principles to Irving's performances.]

How is his place to be determined? Is he of the Kemble school, of the French, the realistic, or the romantic? It will be seen that he is of the ideal or romantic school; that he conveys his idea of a character by looking for the highest, most perfect, and noblest type. This is found by a sort of generalization of many types, which produces the result as of something unfamiliar and yet is recognized as true and complete. As Charles Lamb says in the case of King Lear, in reference to the impossibility of representing him, the average performance is that of a fraud, the old man flourishing his crutch and raging against the storms. Many a painstaking actor would study the moods and humors of senility, and labor hard to reproduce them with a nice exactness. Not so the true actor, who would probe the recesses of an old man's heart—one that was betrayed and deserted by his children; trace out the results of conflicting passions, which often neutralize each other, and let all the senile accidents, the quivering voice, dotage, etc., "take care of themselves," as the phrase is. The portrayal of suffering old age offers something disagreeable, and, as a spectacle, does not excite sympathy; but not so with the emotions of the situation. Here the romantic actor will cause the disagreeable elements to be forgotten or overlooked, simply because he lays no emphasis on them. There was one character in which Mr. Irving was much and justly admired, and which, though, as regards its length, it would be called a trifling one, became important because of the simple conception. It expanded and filled the stage and the whole piece. Those that saw Queen Mary will recall the profound impression made by the actor's Philip; not by what he had to say, which was little; nor by what he had to do, which was less; or by the dress or "make-up," which was remarkable. As I before said, he spoke by the expression of his figure and glances; and, apart from the meaning of his spoken words, there was another meaning behind, viz.: the character, the almost diseased solitude, the heartless indifference, and the other odious historical characteristics of the prince, with which it was plain the actor had filled himself, leaving the words he spoke and such actions as he did to gather their color from these. Not long since there was a play at a theatre at which the Duke of Alva was set forth by a most capable actor. There was a dress almost as rich as the Spanish Kings—the Golden Fleece, the tawny beard, and the general grim make-up. Nothing could be better than the elocution, the point given to every sentence, the truculent ferocity, the general care, in short, applied to working out the part. But it was scarcely the Duke

of Alva. What was wanting to supply that personage was the air of sincerity which the true fanatic has, the assured belief in his being right, the contempt for his victims, and a host of other emotions to be learned by special study of the era and of human nature. The actor, having reached to this, would find the part almost play itself—the mere conventional expressions of grimness, stiffness, etc., being left without emphasis, or perhaps not being required at all, for "grimness" is not always shown by "grim" expression. Mr. Irving's Philip II. took us back to the period, and its suggestiveness actively set the mind speculating, and gave us more than what was shown. The same principle was carried out in the well-known drama of The Bells. In the remarkable character of Matthias there is the vehemence of passionate remorse as well as the air of forgetfulness in the enjoyment of domestic happiness; but there is besides the sense of a terrible secret weighing on an amiable nature and a nervous temperament. This is all conveyed in the bearing of the actor. This may seem as pregnant as Lord Burleigh's shake of the head; but that it is so no one who has seen the play will testify. One of his special gifts is here shown, viz.: a charmingly gracious manner, with an air of genuineness, and which no one else on the English stage at present possesses, which operates with a valuable magic on the audience. But it is this general tone imparted to the character, this refining in the first part that gives the piece its classic flavor.

Such is the receipt, also, applied to Sir Giles and kindred characters. This is very different from the gentle air of suffering—the silent oppression of remorse, which makes him interesting and amiable to all about him; the resigned manner being one of the effects of remorse on a noble nature. Here is one of those delicate arts which always give pleasure to the cultivated mind; and, indeed, over the whole presentment of the character there was this impalpable tone in the bearing, voice and pensiveness; and it was this cast that gave to what is but a rude, incoherent, overdone melodrama interest and nature. [So with Lesurques in the Lyons Mail; all through this we see an amiable, benevolent man, full of kindness and sweetness; and this idea is conveyed by his general deportment, apart from what he says. It may be added here that there is a great art in wearing a stage dress, many carrying their clothes as if not their own, or as a fancy dress. This art does not, as might be supposed, consist in the having them made and fitted with care, as in growing unconscious of them, for many use their clothes, draperies, etc., for acting purposes, as they use stage gestures; e. g., a player in old Georgian costume keeps his hand on his sword and does much with his hat. Thus, a bag-wig, flaps, trunk-hose, etc., all cause restraint from unfamiliarity, and, from inattention, lead to a peculiar carriage. There is also a moderation to be cultivated in dress, and the points of the old costume—the ruffles, trunks and wigs—are almost invariably too much emphasized—overdone, as it were. In real life the gentleman of taste always smoothed over these points, which were parts of one whole. Indeed, it is only the wearing such garments for a considerable time that would adapt them comfortably to the figure. Irving's costumes always seem not to have been put on for the first time, but to be familiar to him from habit. This unconsciousness of dress, in his case, helps to another merit—namely, a sort of expression in his shoulders and even in the general back view of this figure.]

Already his repertoire is a very large one, and each has been filled out and enriched by constant repetition, each in its turn developing new resources for the rest. His characters may be thus classified: In Tragedy—Hamlet, Macbeth, Othello, Richard III., Eugene Aram. In Romantic Drama—Charles I., Shylock, Matthias, Lesurques-Duques, Sir Edward Mortimer, King Philip, Richelieu, Vanderdecken, Louis XI., Claude Melnotte. In Comedy—Doriotcourt, Digby Grant, with one of farcical order, Jingle. Classification, however, becomes difficult, as the officially tragic characters which we might expect to be dealt with after Kemble traditions are invested with color and romantic treatment. Hamlet should be considered classical tragedy, yet it becomes romantic, and Sir Edward Mortimer must have stalked in Kemble's coturni to the true tragic measure, yet now seems invested with a Victor Hugo-like glamour. This character, indeed, offers an opening for those delicate nuances of interpretation in which our actor excels. The common conception of the hero of The Iron Chest is that of one laboring in agonies of remorse in private, and bursting into fits of tempestuous rant in presence of others.

FROM OVER OCEAN.

—Here is the last bon-mot of Dumas concerning "Le Divorce." As you probably know, Dumas himself has no special reason to complain of his own menage, for the Russian lady whom he married some years back has the reputation of being the model of a wife. A friend, the other day, to whom Dumas was giving a sketch of his work and of the arguments he put forward in favor of divorce, ventured to remind the celebrated author that he was hardly in a position to feel poignantly the misery of an unhappy marriage. "Mon cher," replied the author of the Demi-Monde, with a smile, "a medical man can never take proper care of his patients unless he be in good health himself." This is one of the best things Dumas has said for many a long day.

—The London Era has won its "libel suit," and we are glad to hear it. It was proposed that a public subscription should be organized to pay the costs and expenses, amounting to \$2,500, incurred by the defendant. Mr. Ledger, however, declined this, and the leading members of the dramatic profession have instead resolved to present him with a piece of plate by way of testimonial, which will, of course, amount to pretty well the same thing. The committee formed for this purpose includes the names of Messrs. S. B. Bancroft, H. J. Byron, John Hare, Henry Irving, David James, W. H. Kendal, Henry Neville, T. Swinbourne, Edward Terry, Thomas Thorne, J. L. Toole and Charles Warner.

—Although Dr. Von Bulow can no longer be reckoned among the thick-and-thin Wagnerites, he probably contributes more to the Bayreuth Fund than any other artist. As a result of his recent recitals in Germany, he has sent Herr Wagner \$4,300 in cash toward the expenses of mounting Parsifal. If the more loquacious champions of Herr Wagner would dam up the streams of spoken and written talk in which they seek to glorify their cause and especially themselves, and if they would send to Bayreuth a sum equal with that offered by Dr. Von Bulow, we should be likely to hear Parsifal long before we may now reasonably expect to see it produced.

DRAMA IN THE STATES.

DOINGS OF PLAYER FOLK ALL OVER THE COUNTRY.

Mirror Letter-List.

The NEW YORK MIRROR has a department for the reception and forwarding of letters. Members of the Profession can register their names and addresses and have their mail matter forwarded daily, free of charge, saving delay. Only such letters are advertised as require stamps, or where the address is unknown.

Adrian, Rose (2)
Belden, Clara
Burgess, Cool
Brand, Michael
Booth, Edwin
Cavendish, Ada
Cordogian, Stella
Church, Edw. A.
Clark, Harry
Dobson, Frank
Doud, Frank
Davis, C. J.
De Aste, Helen
Darling, C. W.
Fraser, John (6)
Gardner, Kitty
Gayler, Frank (2)
Gray & Wolfson
Hutchings, Alice

Hall, Chas. F. (8)
Halle, Clinton
Hofele, F. W. (2)
Jarrett, H. C. Esq.
Levanon, Alfred
Leighton, Louise
Mackay, F. F.
Murray, John
McKay, Andy
Nash, Geo. F.
Rowe, Geo. Fawcett
Stevens, Chas.
Scott, Lester F.
Schwab, Fred.
Sessions, Edith K.
Sanger, Frank
Temple, Louise
Traylor, Frank
Tannehill, Frank
Vague, Elsie
Whitman, Miss Ada

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ABBEY'S HUMPTY DUMPTY CO., Booth's, New York; long engagement.
ADELAIDE NELSON, Boston, this week.
ANTHONY & ELLIS' UNCLE TOM, Dayton, O., 28.
ADA CAVENDISH, Baltimore this week; Pittsburgh March 1, one week.
ALICE OATES, Bradford 25, Erie 26, Sandusky 27, Toledo 28, Brooks' Michigan Circuit March 1, one week.
ADA GRAY & WATKINS CO., Goshen, Ind., 26, 27; Mishawaka 28, 29; Ligonier March 1; Kendallville 2, Coldwater, Mich., 3, 4, Hillsdale 5, 6.
AN ARABIAN NIGHT (under management of George H. Cassidy), Montreal this week; Burlington, Vt., 1; Troy 2, 3, 4; Newark, N. J., 5, 6.
AN ARABIAN NIGHT (under Augustin Daly), Ford's, Washington, D. C., this week.
ANNIE WARD TIFFANY, Chicago this week.
ALVIN JOSLYN (C. L. Davis), Kokomo, Ind., 25; Peru 26; Logansport 27; Lafayette 28.
ABBEY'S FAIRFAX CO., Providence, 25, 26, 27, 28.
BOSTON THEATRE DRINK CO., Zanesville, O., 25; Chillicothe 26; Columbus 27, 28; Cincinnati March 1, one week.
BIG FOUR MINSTRELS, St. Louis this week.
BERGER FAMILY, Galesburg, Ill., 27; Macomb 28; Quincy March 1; Hannibal, Mo., 2; Keokuk, Ia., 3; Burlington, Ill., 4; Fairfield 5; Ottumwa 6.
BOSTON IDEAL OPERA CO., Brooklyn this week; Niblo's New York, March 1, two weeks.
BARNEY MACAULEY, Richmond, Va., 23, 24, 25; Norfolk 26, 27; Lynchburg March 1; Danville 2; Charlotte, N. C., 3; Greenville, S. C., 4; Mobile, Ala., 6.
BANDMANN CO., Detroit this week; London, Canada, March 1; Hamilton 2, 3; Toronto 4, 5, 6.
BARLOW, WILSON, PRIMEOR & WEST'S MINSTRELS, Frankfort, Ky., 25; Lexington 26; New Albany, Ind., 27; Bowling Green, Ky., 28.
BUFFALO BILL, Williamsburg, N. Y., this week; People's, New York, March 1, two weeks.
BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 1, Terre Haute, Ind., 26, 27; Evansville 28; St. Louis March 1, one week.
BARTLEY CAMPBELL'S GALLEY SLAVE CO., No. 2, Boston Feb. 23, three weeks.
COLLIER'S UNION SQUARE THEATRE CO., Buffalo, N. Y., 25, 26, 27, 28; Rochester March 1, 2, 3; Utica 4; Syracuse 5, 6.
COLVILLE FOLLY CO., St. Louis March 1, two weeks.
CLINTON HALL'S STRATEGISTS, Philadelphia this week.
CRITERION COMEDY CO., Chicago this week; St. Louis March 1, two weeks.
CALLENDER'S GEORGIA MINSTRELS, Detroit 25.
DONALDSON'S KALEIDOSCOPE, St. Louis this week; Indianapolis 1, 2, 3; Louisville, Ky., 4, 5, 6.
DENMAN THOMPSON, Holyoke, Mass., 25; Springfield 26; Worcester 27; Woonsocket 28; Lynn March 1; Salem 2; Chelsea 3; Lawrence 4; Manchester, N. H., 5; Portsmouth 6; Lewiston Me., 8.
DUPREZ & BENEDICT'S, Memphis 26; Little Rock March 6.
DR. CLYDE COMB., Scranton, Pa., 25, 26; Pittston 27; Wilkesbarre 28; Danville March 1; Shamokin 2; Allentown 3.
E. A. SOTHERN, California six weeks.
EMMA ABBOTT ENGLISH OPERA CO., New Orleans this week; Savannah, Ga., March 1, 2, 3.
FANNY DAVENPORT CO., Walnut, Philadelphia, this and next week.
FREDERICK PAULING CO., Vicksburg, Miss., 27; Jackson 28; New Orleans 29, one week.
FRANK MAYO, Olympic, New York, for season.
FORD'S GALLEY SLAVE CO., Atlanta, Ga., 25, 26, 27; Savannah, Ga., March 9, 10.
FORBES DRAMATIC CO., Rockford, Ill., 25, 26; Janesville, Wis., 27, 28.
GILBERT AND SULLIVAN'S "PIRATES," "A" Co., Fifth Avenue Theatre, New York, this and next week; Brooklyn March 8, week.
GILBERT AND SULLIVAN'S "PIRATES," "B" Co., Cincinnati this week; Chicago, March 1, two weeks.
GILBERT AND SULLIVAN'S "PIRATES," "C" Co., Elmira, N. Y., 26; Utica 27; Syracuse 28; Oswego March 1; Rochester 2, 3; Lockport 4; Bradford, Pa., 5; Jamestown, N. Y., 6.
GILBERT AND SULLIVAN'S "PIRATES," "D" Co., South Broad, Philadelphia, two weeks.
GUS WILLIAMS CO., Columbus, O., 23, 24, 25; Louisville, Ky., 26, 27, 28.
GOTTHOLD'S COTTELOON CO., Cincinnati this week; Louisville, Ky., March 1, week.
GILL'S PLEASANT PITY, Royal Opera House, Toronto, this week.
GRAY'S FRENCH OPERA CO., Cincinnati this week; Detroit March 1, 2, 3.
GILMORE'S BAND, Lynn, Mass., 25; Providence, R. I., 26, New Bedford, Mass., 27; Fall River 28; Boston 29; Springfield March 1; Hartford, Conn., 2; Waterbury 3; New Haven 4; Bridgeport 5; South Norwalk 6.
HELEN POTTER'S PLEIADS, Columbus, O., 25; Circleville 26; Chillicothe 27.
HI HENRY'S MINSTRELS, Fostoria, O., 25; Tremont 26; Clyde 27; Sandusky 28; Mansfield March 1; Mount Vernon 2; Newark 3.
HAVERLY'S MASTODONS, Waterbury, Ct., 25; Meriden, 26; Hartford, 27; Springfield, Mass., 28; Worcester, March 2; Woonsocket, 3; Providence 4, 5, 6.

HAVERLY'S C. C. Co., St. Louis, this week; Cincinnati, March 1, one week.
HAVERLY'S GEORGIA MINSTRELS, Rochester, N. Y., 26; Syracuse 27; Utica, 28; Albany, March 1, 2; Troy, 3.
HAVERLY'S JUVENILE PINAFORE CO., Hannibal, Mo., 25; Keokuk, Ia., 26; Burlington 27; Cedar Rapids, 28; Dubuque, March 1; Marshalltown, 2; Des Moines, 3; Lincoln, Neb., 4; Omaha, 5, 6.
HARRY WEBBER'S NIP AND TUCK CO., Cairo, Ill., 26; Paducah, Ky., 27; Jackson, Miss., 28.
JOHN T. RAYMOND, Boston this and next week.
JOHN A. STEVENS' UNKNOWN CO., Manchester, N. H., 25; Haverhill, Mass., 26; Salem 27; Lynn 28; Taunton, Mass., March 1.
J. K. EMMETT, Albany this week; Buffalo, March 1, one week.
JOE MURPHY'S KERRY GOW CO., Columbia, S. C., 26; Greenville 27, 28; Charlotte, N. C., March 1, 2; Danville, Va., 3, 4; Lynchburg, 5, 6.
JACKBETT & RICE'S FUN ON BRISTOL, Syracuse 26; Troy 27, 28; Providence, R. I., March 1, 2, 3; New Bedford 4; Hartford, Ct., 5; Newark, N. J., 6.
JOHN MCCULLOUGH, Little Rock 27, 28.
JOHN P. SMITH'S TOURISTS, Washington, D. C., this week; Baltimore March 1, one week.
JANE COOMBS' CO., Newcastle, Pa., 25; Sharon 26; Ravenna 27; Youngstown, O., 28.
JANUSCHIEK COMB., Peoria, Ill., 25; Champaign 27; Clinton 28; Decatur March 1.
KATE CLAXTON CO., Hamilton, Ont., 25; Toronto 26, 27, 28.
LOTTA, Newport, R. I., 25; Brockton 26; Lynn 28; Manchester, N. H., March 1; Portland, Me., 2; Worcester 3; Albany 4, 5, 6.
LAWRENCE BARRETT, Rockland, Me., 25; Augusta 26; Bangor 27; Lewiston 28; Portsmouth, N. H., March 1; Gloucester, Mass., 2; Lynn 3; Lowell 4; Concord, N. H., 5; Manchester 6.
LOUISE POWEROY CO., Fernandina, Fla., 25, 26; Jacksonville March 1; Key West 2, 3, 4, 5, 6.
MILTON NOBLES, Montgomery, Ala., 25, 26; Mobile 27, 28; New Orleans 29, one week.
MARY ANDERSON, Paterson 25; Trenton 26; Lancaster 27; Harrisburg 28; Washington, March 1, two weeks.
MCKEE RANKIN TROUPE, Milwaukee March 4, 5, 6.
M'LISS PIXLEY PARTY, Easton, Pa., 26; Reading 28.
MY PARTNER, ALDRICH AND PARSONS, St. Louis this week; Terre Haute March 1; Indianapolis 2, 3, 4; Columbus 5, 6.
MCALLISTER'S MINSTRELS, Ottumwa, Ia., 25; Bloomfield 26; Cameroh, Mo., 27.
MAPLESON'S ITALIAN OPERA CO., Baltimore this week; New York March 1, six weeks.
MAGGIE MITCHELL, Minneapolis, Wis., 25; Eau Claire 26; Madison 27; Beloit 28; Chicago March 1, one week.
MAH'S PATINIZA CO., Pittsburgh this week.
MINNIE PALMER'S BOARDING-SCHOOL CO., Indianapolis 26, 27, 28; Chicago March 1, one week.
MILLARD'S OUR PHOTOGRAPH PARTY, Providence, R. I., March 1; Norwich, Ct., 2; Willimantic 3; New London 4; New Britain 5; Waterbury 6.
NICK ROBERTS' HUMPTY DUMPTY CO., Salem, Mass., 25; Gloucester 26; Haverhill 27; Manchester, N. H., 28; Fitchburg March 1.
OLIVER DODD BYRON, Pittsburgh this week; Erie March 1; Bradford 2; Olean 3; Hornellsville, N. Y., 4; Elmira 5; Williamsport 6.
OOFY GOOFY COMB., Mt. Vernon, O., 26; Bucyrus 27; Springfield 28.
PAT ROONEY COMB., Binghamton, N. Y., 25; Elmira, 26; Port Jervis, March 1; Middletown, 2; Paterson, 3; Jersey City, 4, 5, 6.
RICHMOND AND VON BOTLE CO., Paterson, N. J., 26; Newark, 27, 28; Arch, Philadelphia, March 1, one week.
RICE SURPRISE PARTY, Standard, New York, indefinite.
RENTZ-SANTLEY NOVELTY CO., Philadelphia this week; Wilmington, Del., March 1; Chester, Pa., 2; Norristown, 3; Allentown, 4; Pittston, 5; Wilkesbarre, 6.
ROBINSON AND CRANE, Cleveland this week; Boston, March 1, one week.
REEVES' PARK GARDEN OPERA CO., Middleburg, Vt., 25; Burlington 26; E. Fairfield 28.
RIAL'S UNCLE TOM CO., Canton, O., 25; Bellefontaine 26; Jacksonville, Ill., March 1.
STRAKOSH ITALIAN OPERA CO., Auburn, N. Y., 25; Syracuse 26; Rochester 27, 28; Detroit March 3, 4, 5.
SALSBUARY TROUADOURS, Haverly's, New York 23, three weeks.
THE ASHTONS, Saltsburg, Pa., 26, 27, 28; Blairsville March 1, 2, 3.
THE FLORENCE, Sandusky, O., 25; Springfield 26; Dayton 27; Richmond, Ind., 28; Cincinnati March 1, one week.
TONY DENIER'S HUMPTY DUMPTY CO., Brooklyn this week; Williamsburg one week.
THE RENTZ CO., Oswego, N. Y., 28; Fulton March 1; Syracuse 2.
UNION SQUARE FRENCH FLATS CO., Baltimore this week; Washington, D. C., March 1 one week.
UPPNER'S WONDER NOVELTY CO., Lawrence, Kan., 25, 26; Ft. Scott 27; Dennison, Tex., March 1, 2.
WEATHERS-BY-GOODWIN FROLIQUES, New Orleans this week; Mobile, Ala., March 1, 2; Montgomery 3, 4; Atlanta, Ga., 5, 6.
WIDOW BUDGETT CO., Lewiston, Me., 25; Portsmouth, N. H., 26; Newburyport, Mass., 27; Lynn 28; Holyoke March 2; Springfield 3.

Boston.

It is now seven years since Miss Neilson appeared in this city, but the audiences which she has drawn at the Globe Theatre the past week testify that she has many admirers. She has given her finest impersonations in the roles of Juliet and Viola. It was through her representation of Juliet that she first gained access to the hearts of the American people, and largely does she maintain her hold upon their affections. But her portrayal of the above characters, the profound sympathetic interest she wins or commands for them, and the fine play of the emotions she excited in their behalf, will always make these roles prime favorites with the great mass of people who enjoy such a riot of feeling as Miss Neilson can produce. Miss Neilson has appeared to excellent advantage, and from the beginning to the close of her performances her every movement was eagerly watched; her every utterance commanded attention. But to use a coarse, but yet applicable expression, have the audiences "slopped over" in the matter of applause? Per contra, they were very chary in dispensing that commodity which is the very life-blood of the comedy which is the life-blood of the drama. The acts of Miss Neilson with perfect equanimity. An extended analysis of Miss Neilson's performance is by no means necessary, as they are well known to theatre-goers of your city. I admit that Miss Neilson has been a close student of Shakespeare, and is a proper representative of the parts in question; but so far as I am enabled to read the characters of Juliet and Viola, they appear to me two young, innocent and confiding girls (Juliet, as you may remember, on the authority of the Nurse, waiting nine days of being fourteen, while Violet could not have been much above that age from the internal evidence of the play), untouched by any sympathies of the tender passions until they met their respective fates—the one in Romeo, and the other in Othello. The rules and lines of a matured love were presumably unknown to them; the very simplicity of their passion is the great charm of their characters; but their girlhood and freshness are lost sight of in a great measure by Miss Neilson, who makes of them two mature women of the world, two thoroughly skilled coquettes, familiar with all the depths and shoals of love-making, and from whose toils it would be well nigh impossible for any man of tender susceptibility to escape. The impersonations of Miss Neilson are by no means bad pieces of acting, but they are founded on false bases, and though highly effective, are yet overcharged. In carrying out the business of the scenes, in order to make them realistic to the audience, one cannot always look for the tender simplicity of girlhood on the part of the matured woman and experienced actress who is incessantly striving for points. However, I would not find Miss Neilson down as the "greatest living representative of Shakespeare's heroines." Her support has been creditable, but, as a whole, I have seen both pieces done better by local stock companies. The most important member of the co. is Edward Compton, who certainly displays much versatility in playing two such widely different parts as Malvolio and Romeo, and playing them both respectably, too. Perhaps there is no more difficult character to present in the entire range of Shakespearean comedy than this same part of Malvolio, and it takes the best efforts of the best actors. It is no discredit to Mr. Compton to say that on the whole his performance was a good one, and may be looked upon as second only to those of John Gilbert and Charles Fisher. The Romeo of Mr. Compton lacked youth and grace, but the lines were understandingly read, and with a due appreciation of the beauties of the text. H. A. Weaver was the Sir Toby Belch and the Friar Lawrence. In both parts he was altogether too flippant, while in the latter a little more familiarity with the lines would not have been amiss. One of the local papers says he was the best Friar Lawrence ever seen here; but perhaps the writer never saw Thomas Barry in the part. However, Mr. Weaver is too good and intelligent an actor to do anything bad, and the performance had much to commend it. Frank Sanger gave a good performance of Mercutio; true, he lacked the airiness and brilliancy of a Murdoch (James) or of Sedley Smith, but his performance, as a whole, was a very creditable one. William Renier was very correct in his impersonation of Sebastian, and pleased all by his careful reading and excellent make-up. Mrs. Tannehill was not the Nurse that Shakespeare drew. She lacked the spirit and seemed to forget the ideal character she was personating. I have never seen but two actresses that suited my taste as the Nurse, and they were Mrs. J. R. Vincent and the late Melinda Jones. For the rest of the cast, they may be summed up in the one word mediocrity, although the ladies and gentlemen have been playing their respective parts together for such a length of time that the entire performance were given with a most commendable degree of completeness. Some of the setting and stage appointments used in the plays have been very appropriate, and worthy of the management. The incidental music has also been of a high order. Business has been immense, and seats are selling rapidly for this week. Monday night Cymbeline was produced for the first time in nearly twenty-four years, Miss Neilson appearing as Imogen.

Daddy O'Dowd is taken from Les Crochets de Pere Martin, and is a thoroughly interesting piece and spirited play, if it is not strikingly original in plot or situation. The piece itself has really remarkable merit; its story is told in a straightforward effective fashion; its language is pointed, refined and expressive of the cast received good treatment from the company. On Saturday night the house was crowded from top to bottom, the occasion being for the benefit of Mrs. J. R. Vincent. The Ticket-of-Leave Man was the play performed, and the beneficiary, who personated Mrs. Willoughby, was warmly received and complimented with applause, and presented with a great variety of floral gifts. The piece was strongly cast, embracing ten of the original members of the original cast of 1864, viz.: J. H. King, as Maltby, and Mrs. Vincent, as Mrs. Willoughby. The piece in that year embraced L. R. Shewell, as Bob Brierly (1880, Charles Barron). The performance of Saturday night met with great satisfaction, and I hope that Mr. Field will repeat the play before the end of the season. This week Daddy O'Dowd and Regular Fix until Saturday night, when the bill is changed on account of the favorite comedian, George Wilson, receiving a benefit. Mr. Wilson will present an old-time bill, such as Mr. Warren used to do twenty-five years ago, by appearing in five farces on his benefit nights. Mr. Wilson will appear in Phenomenon in a Smock Frock, Two Buzzards, Lot Ticket, and Aunt Charlotte's Maid. The house is sure to be crowded, as Mr. Wilson is a great favorite, both socially and professionally. March 1, Sardou's Patrie, for the first time in Boston, with Annie Clarke as Dolores—her first appearance since her severe illness. The success of Lotta at the Park has been commensurate with the merits of the performance, which means that the seats have all been filled, and that hundreds of late-comers have been compelled nightly to stand four and six deep in the lobby and on the stairways. Prosperity is now a synonym for Park, and this is evidently known by the public and the profession, and the engagement of Lotta has been something wonderful—every seat in the theatre being sold for a week in advance; so that Messrs. Tillotson and Crabtree had only to attend to the admissions. Lotta is as great a favorite as ever, and she may well boast of having captured the hearts as well as the pocket-books of Boston. Last week Musette and Zip constituted the programme, and when I remember the number of times they have been played in this city, Lotta's great success is more of a wonder than ever. In support the notable feature were the Galletti of Phil. Anderson and William Bokus of Ed. Marble. Mr. Anderson is one of the most conscientious actors now before the public. Mr. Wallis is an excellent "old man," and his performances were received with favor. Julia Hanchett (a niece of William Warren) is a bright and intelligent actress, who is working her way up to a cheerful recognition of her honest endeavors.

Its characters are drawn by the hand of a sensitive and careful artist. I can scarcely record a piece which touches the heart more surely than this. It shows a great and noble nature cherishing one ambition—the love of a father for an erring son. Of the presentation of this play I can say little that is not commendatory. Mr. Warren's Daddy O'Dowd is a very artistic impersonation, and one on which he has evidently bestowed much thought. It was a sterling performance, worthy of the best old man on the stage. Mr. Hawthorth Percy was highly acceptable. Sadie Martinot's Kitty O'Dowd is a charming impersonation, full of innocent truthfulness and simplicity. I have never seen Miss Martinot to better advantage; she imbued the character with much sweetness and feeling. May Davenport, as Lady Gwendoline, was very impressive and acted with a thorough relish of the part. Mrs. Vincent, as Mrs. O'Dowd, was excellent. Alice Caril gave a very good performance of Mrs. Dudley Fowler, but her dresses were outrageous. Nothing could have been in worse taste than her dress in act third. B. R. Graham, as the imperturbably cool Tom Greenough, could not have been bettered. Mr. Hudson is also to be praised for his capital rendering of Forrester. George Wilson gave a wonderfully finished impersonation of Ramsey Leake, acting it throughout with great power. The remainder of this week John T. Raymond is the attraction in Col. Sellers and Woolfart's Roost, supported by his comb.

All the Rage is having a new lease of life at the Gaiety. Frank Hardenberga is winning great appreciation and applause for his splendid performance of Dr. Goodwin. Amy Lee is quite a favorite here, and her songs always elicit an encore. Miss Lee comes from a theatrical family, her mother, Mrs. Charles Howard (now Rose Watkins), was one of the most charming comedienne upon the American stage. Her Francine in Grist to the Mill is still well remembered, and a new generation of play-goers are disposed to welcome and cheer the daughter. Mrs. John Hoey, for many years the popular leading lady of Wallace's Theatre, and Mary Shaw, the singing soubrette of the Boston Museum twenty years ago, are both related to Miss Lee, they being sisters of Mrs. Watkins. Messrs. Davidge, Padgett, Locke and Taylor, Meta Bartlett, Julia Coventry, Annie Hyatt and Mrs. Owen Marlowe have become great favorites. All the Rage until further notice.

The Howard did a fair business last week, with E. T. Stetson in that lurid drama of Neck-and-Neck, supported by a good co., nearly all of whom were strangers to Boston. This week Hearts of Oak; or, the Iron Son of '76. Ambitious with Barney McNulty as the expiring hero, the Brennans, Eloise Allen, Bingham, the ventriloquist, Capt. Saible and Mike Donovan, will appear in a friendly encounter with Tommy Drohan. March 1, Uncle Tom's Cabin, with Zoe Tuttle as Eva, and Daisy Markoe as Topsy. The Boyston Museum cannot complain for want of patronage, as the establishment is crowded at every performance. This week Dan Dwyer and John Sullivan appear in a "boxing contest." John Sullivan, John Williams, Willis Pickert, Dan Leavitt, John M. Turner, Mitchell and Baker, Ed Banker, Florence Wells, Walter Bray and the regular co. in the Man From the Moon.

The Novelty Theatre is hereafter to be known as Hooley's Palace of Minstrelsy, and will throw open its door March 1 with the Megatherian Minstrels. Nat Homer will be the business manager of the house.

Items: That superior actress, Mrs. D. P. Bowers, will be a member of the co. supporting Edwin Booth, and will play Lady Macbeth, Queen Katherine, etc. It will be a rare treat to witness these performances.—Luke Schoolcraft has been in the city the past week, having been called home by the serious illness of his wife.—E. N. Catlin, leader of the orchestra at the Park Theatre, is one of the most thorough of musicians, and his orchestra is a most excellent one; their rendering of the popular overtures is exquisite, and it is a delight to hear them.—Mary Anderson gave \$100 toward the Irish Relief Fund.—Bartley Campbell is in the city.—The Lawrence Barrett and Neil Burgess combs are meeting with great success on the road. Nellie Peck of the Burgess co. has secured quite a hit as the Widow Jenkins.—Many people claim that actors like poets are "born, not made," but so far as my own experience goes, I must say that I never knew an actor or actress to reach distinction without having passed through many long and weary years of study and toil. Of course the natural genius must be there, or all the study and toil would go for nothing. But as well might you expect a painter or a sculptor to bring forth perfect works of art without learning the rudiments, as to expect any man or woman to give without study a perfect delineation of a part. On the other hand, all the study in the world will not make a genius, dramatic or otherwise. A striking proof of this is Milnes Levick, the principal support of Mary Anderson. Mr. Levick owes his fame to hard and conscientious study and work. He has been from his childhood a persevering student, and his art has not been a mere pastime, but a life-long business and occupation. Nature has gifted him with a voice of extraordinary beauty, rich, flexible and powerful. His style is large and resembles the actors of the past. It is a misfortune that the Boston public did not have an opportunity of witnessing Milnes Levick's Macbeth, in which he is great and singularly impressive. Mr. Levick boasts of an autograph letter from Charlotte Cushman in which she says that his Macbeth cannot be approached and the best she ever acted with, not excepting Edwin Booth or the late E. L. Davenport. It is now needless to enumerate even a tithe of the many excellencies of Mr. Levick's acting, as they are well known and readily recognized. It will therefore be sufficient to say that as Huon in Love he fully sustained the excellent opinion that I have been led to form of him on several previous occasions.—George Riddle gave a very pleasing performance of Claude Melnotte to Mary Anderson's Pauline on Saturday evening. Mr. Riddle's reading was much admired.—Marie Prescott has won many laurels by her artistic performance in The Galley Slave.—Prior to the performance of Cymbeline at the Boston Theatre in 1856 it was brought out at the Howard Athenaeum in 1852, with that great artist-actress, Mrs. Warner, as Imogen, J. R. Scott as Iachimo, Wyseman Marshall as Posthumus, J. H. McVicker as Cloten, and Mrs. A. Hind as the Queen.—R. M. Hooley is in the city.—The local critics in writing of the play of Love have forgotten that Eliza Logan and Mrs. Farren always brought out the play during their annual engagements at the Boston Museum, and played by them as late as 1857. Jean M. Davenport (Mrs. Lander) was considered the best Countess of her day, and the character was a favorite one of the late Mrs. Shaw (nee Hamblin).—John Stetson will play The Pirates of Penzance through New England.—James Key of The Tourists has been in the city setting up some legal matters.—Gray's Opera House is

doing a good business day and night. This week all the principal stars in the variety line appear in their great specialties. Mr. Gray intends during the coming Summer to remodel his building so as to be enabled to seat 4,000 people, and it will be called the Alhambra.

Chicago.

Haverly's: My Partner has drawn jammed houses during the second and last week. This splendid play is good for several seasons' big business. Unlike The Danites, it does not rely upon a display of scenic effects for its success, and, therefore, is a good piece for the one-night stands, which is not the case with the Rankins' play. Nobody deserves the luck more than Aldrich and Parsloe. The only weak person in the cast of My Partner is young Lennox, whose youthful exuberance should be checked. The co. leave to-night (Sunday), after the performance, for St. Louis. 23d, Maurice Grau's French Opera Co. 1st, Pirates of Penzance, two weeks.

McVicker's: The Danites, with Mr. and Mrs. McKee Rankin, has attracted a number of good houses during the week. The reason of this is explained by the splendid mounting of the play. Messrs. Rogers and Malmba just let themselves loose among the canvases and lumber, and the result has been a series of the most beautiful stage pictures that I have ever been permitted to see. The company has lost its strength, and the only beneficial change which has been wrought therein is the substitution of Cora Tanner as the Widder. Miss Tanner used to be a member of the McVicker stock, and plays the part with much grace and sweetness. The great McKee and his forces remain with us one more week, and on the 1st comes Clinton Hall, the Strategist.

Hooley's: The Big Four Minstrels have held forth at this house during the week to fair business. With the exception of the Big Four (Messrs. Smith, Allen, Morton and Martin), Harry Armstrong and Charles Heywood, the organization is very weak. The last-named gentleman is one of the best female impersonators on the stage. He has a splendid voice, which he manages to perfection. Harry Armstrong is a very good comedian, but unfortunately has no voice. The Big Four are as funny and lively as ever. Their plantation songs and other specialties call forth from the audiences loud and continued encores, which were well merited. This troupe leaves for St. Louis Sunday night. 23d, Criterion Comedy co. in Freaks; 24th, same co. in Will D. Eaton's new comedy, A Triple Courtship, with F. F. Mackey and Louise Sylvester in the leading roles. Messrs. Hooley and Quinlin have gone to great expense to set this piece in an attractive manner, and a great treat is promised since it was produced in Canada, where it met with the unanimous approval of the press in Montreal and in Toronto. Mr. Eaton is fortunate in having his work produced by such an efficient comedy organization as the Criterion Comedy co. Mr. Gosche, the genial manager of this co., is now in the city looking after the details of its first production in the United States. On the 1st, Maggie Mitchell, "Muldoon," the Chicago representative of Byrne the Blackguard-High-mist-Blackmailing Bulletin, recently made a most unwarranted attack on Messrs. Quinlin & Hooley, managers of this house, but as the character of the sheet is so well known it had no effect upon managers of combinations or the public.

Hamlin's: Leonard Grover, Jr., and his papa's Boarding-House have been here this week to a fair business. The co. were taken up in this city, the most of them, and were a very sorry lot. Young Grover still carries his arm in a sling and tries hard to imitate Robson as Gillypod. 23d, Annie Ward Tiffany and co. in the Child-Stealer. Miss Tiffany has some elegant lithographs by Matt Morgan. On the 1st, Minnie Palmer's Boarding-School.

Olympic: The New York Ixion Burlesque co., a newly-organized party under the management of Patrick and Harrell, have played with Mr. Sprague this week to good business. An old precedent a shorn edition of F. C. Burnand's burlesque, Ixion; or, the Man at the Wheel. The Novelty Four, John and Emma Whitney, Lester Howard and Lizzie Hunter have a tolerable act which is altogether too long. The Collins Brothers are behind the age, and their songs and dances, though not positively bad, are rusty with half a dozen seasons' wear. John and Ella Sheppard, who style themselves the "Bouccards of Irish comedy," are insufferably wearisome. Malone and McBride are average specimens of the "Irish pair" who are beginning to be as much of a bore as those other torments of the variety stage—the old darkey and the tart serio-comic. Fred Malcolm is one of the best female impersonators who have appeared here. His make-up is artistic, and he can sing without screeching continually in a shrill falsetto. In the burlesque Lillie Hall, a well-rounded young woman, skipped through the part of Ixion in as lively a manner as her 250 pounds of herself would allow. Miss Hall sings very nicely. Leonora Bradley (Jupiter) is a fine woman and always looks well, but latterly she seems to be under a cloud and appears listless and indifferent on the stage. Vic Reynolds can dance well, and that constitutes her stock of talent. Vic has been engaged next next season for Rice's Surprise Party. Lizzie Hunter is angular. Ella Sheppard is shapeless, and Lou Howard, Emma Whitney and the ballet were prudently undressed. Charles Fostelle was very funny as Miunera. He ought to have a better chance. 23d, Josh Hart's co.

Academy: Harry Amlar in Counterfeit was the dramatic star this week. Mr. Amlar used to run the "privileges" with a circus until he became anxious to be an actor. He plays a darkey passably well. George W. Thompson, Harry J. Mortimer, W. T. Melville and Annie Boyd were the best in support. An old precedent the drama, in which appeared Jacob R. Reilly, juggler; Harry Watson, who now does a single song-and-dance very neatly, and the Kernels, whose witticisms are always "8y," and catch everybody. 23d, W. T. Stephens, Minnie Oscar Gray and dogs in Jack Sheppard and His Dogs.

Lyceum: 23d, Morlacchi in Wept of Wishtownish; Halsted st., 23d, Dan and Joe sie Morris, and Sullivan's Mirror of Ireland. The State street cheap theatres, the London, American and Jerry Monroes, all manage to make a living. J. W. Berkeley is the manager of Monroes, and Gus DuBois of the London.

Items: Zeke Sprague is out of pocket \$1,200 on the production of Jumpy Jervis' Philip Gordon, Miner, Geo. Learock and Merce Charles have gone to New York to see about a date.—Sprague will put his new circus on the road May 1.—McVicker has bought the right to present here Daly's two successes, A Royal Middy and An Arabian Night.—Alf Wyman arrived in town on the 15th. Alf left his diamonds in Des Moines.

—A. G. Cambridge went to Detroit 10th, and returns 23d. Arthur's agency was never in a more flourishing condition.—Willis Ross sends letters to the papers stating that he has closed up his dramatic agency. Who is he?—Ida Williams, who is in the city, is in the city. Willis joined C. L. Davis' Alvin Joslyn co. at Fort Wayne 21st.—E. B. Marden is in town.—Ada Gray, J. P. Clark, Emma Whitaker, Ruby Lafayette and C. Thorpe, of Watkins' "Fifth Ave." co., were in town 20th, and left same day for LaPorte.—J. M. Freeman, of the Academy stock, is going to be married.—Chas. Forbes will have three combinations on the road next season. So Charley says.—Walter Owen, an actor with J. H. Huntley's co., arrived from New Orleans 20th. Owen says that during a dispute over a question of salary, Huntley and a couple of his gang set upon him (Owen) and pummeled him beautifully. Owen, not relishing Huntley's method of paying debts, skipped.—Sam T. Jack is trying to arrange a date with one of our managers for the production of *Seecadee*.—Spencer Pritchard, Ward Tiffany's agent, is in town. Pritchard don't deny having written Harry Amelar's play of *Counterfeit*.—E. A. Southern comes to McVicker's 19th.—Paul Nicholson brought an attachment suit in the Circuit Court 19th against McKee Rankin for \$583.78—money said to be due Nicholson for services as agent and business manager in 1875, when Rankin and wife were doing the *Oxenford* version of *Two Orphans*.—J. P. Marston will manage Ben Cotton and daughter Idaleone on the road. The co., which includes besides the stars, Mary Leece, Chas. Thornton and wife, E. C. Ellis, J. R. Moynihan, C. Ray and others, opens in Aurora 26th.—Genevieve Rogers has been offered a six weeks' engagement with Neilson.—C. E. Pettford, who claims to be a scenic artist from Drury Lane Theatre, London, has been engaged for the balance of the season at Hooley's. This is a good move on the part of my not very particular friend, Dr. Quinlin.—Some parties west have written me requesting to know about a man calling himself F. M. Link, an alleged dramatic agent in this city. For the benefit of the profession generally, I will say that the local reputation of the person Link is not good. So far as I can learn, he does no business with any first-class theatre, and I know he extorts money from stage-struck barbers and chambermaids, under pretence of being a teacher for the stage. A. G. Cambridge is the only reputable theatrical agent I know of in this city.—Frank Frayne and co. are at Olympic 8th.—Jas. Barnes has written a sketch for Alf. Wyman, entitled *One Family*. Alf. will produce it at the Olympic.—The Sunday Telegraph says: "The New York Mirror makes its appearance this week enlarged from eight to twelve pages. This spicy sheet has made great progress since its start, and deserves the success it has met with."—Quinlin, McVicker and Hamlin are opposed to Sunday night performances, but do as the Romans do; Emmett, Sprague and Hoechstler think the public needs amusement on Sunday more than on any other day.—Herr Bandmann, as predicted, failed to come to time last Sunday night. Henderson says Daniel is engaged for the den in Sprague's Circus.—Jimmy Browne has been engaged at the Academy; so also has Harry J. Mortimer, who is a very acceptable substitute for "Dr. A. B. Kennedy."—The Boston Theatre co. will return soon to McVicker's and play *Two Mothers*.—Tony Denier has been in town.

San Francisco.
Feb. 15.—Bush Street: On Monday and Tuesday evenings of last week the Ideal Pinafore was given, with the characters of Josephine and Buttercup reversed.—Miss Melville singing Josephine and Annis Montague Buttercup, which was a decided improvement. Miss Montague has a more powerful and rather sweeter voice than Miss Melville, but is not so sweet an actress, but has the advantage of being a very pretty and well-formed woman. Miss Melville has a fine voice, and thoroughly understands her profession. On Wednesday and Thursday the *Chimes of Normandy* was given, and on Friday and Saturday and matinee the *Bohemian Girl*. This will be the farewell week of this very popular company, and to-morrow and Tuesday evenings the *Bohemian Girl* will be given, and the rest of the week will be devoted to Offenbach's reconstructed *Grand Duchess*, with the full strength of the co. 23d, Mr. Sothern and his company of comedians will take the boards. Mr. Sothern will begin his series of representations in the part of De Lacy Fitzaltamont, Tragedian of the Suggeton Circuit, in H. J. Byron's great comedy entitled *The Crushed Tragedian*. I bespeak immense business during the engagement of Mr. Sothern.

Since writing the above I visited the Bush Street, and heard the great Wilhelm in his farewell concert. During the evening he was presented with a box containing a gold cup, a gold shield, on which was a violin handsomely engraved and enameled, and a certificate of stock valued at \$2,000. A wreath of laurels embellished with German colors, and a cage with a canary bird, were also presented to the gentleman.

Baldwin: Business at this house has been excellent during the past week. By request, Clara Morris appeared on Tuesday and Wednesday evenings in her wonderful impersonation of *Alix*, and is now taking her required rest. On Thursday the great play *Forget-Me-Not* was presented, and the rest of the week was devoted to the production of *Two Orphans*. To-morrow will be presented for the first time in America, the great English comedy, *The Queen's Shilling*, with the following excellent cast: Frank Maitland, James O'Neill; Col. Daunt, A. D. Bradley; Jack Gambier, Chas. B. Wells; Samuel, C. B. Bishop; Sergeant Sabretache, Harry Thompson; Sandy McBrooch, Logan Paul; Mickey Doolan, James Tighe; Frederick, F. G. Ross; Kate Greville, Jefferys Lewis; Mrs. Major Ironsides, Jean Clara Walters; Jenny Mollie Revel. 23d, Clara Morris will reappear in the new play entitled *The Soul of an Actress*.

Adelphi: Business continues to be simply immense. The female Detective was presented in excellent style, with Ida May, Mollie Williams and Charles Mestayer as the principal characters. Julia Winfred, the lady with two voices, has made a decided hit, and her fine singing is nightly received with rounds of applause. She is certainly a remarkable woman. To-morrow the great play of *Schinderhannes*, the Robber of the Rhine, will be presented in grand style, with the full strength of this excellent co. in the cast. Nora Vernon continues to hold the audience with her excellent ballad singing. T. W. Bree, the greatest of banjoists, has been engaged, and will open 23d.

Bella Union: This house succumbed to hard times, and was sold out last week, William Skeantleburg being the purchaser, who will entirely refit it, and open it again the 21st, with a first-class co. under the management of the talented actor and manager,

W. C. Crosbie. On that evening will be presented a new piece written expressly for Messrs. J. M. Johnson and F. A. Cooper, by J. F. Sears, author of *The Red Pocket-book*, *The Child Stealer*, etc., entitled *The Sunny South*.

Items: The Little Duke is being presented at the Tivoli Garden to immense audiences.—Wilhelm will make a tour of the southern portion of the State under the management of Henry Wolfsohn.—Geo. D. Chaplin has been starring in Oregon, to rather discouraging business.—Barton Hill will commence an engagement of two weeks in Portland to-morrow night.—Commodore Nutt has organized a co. which he calls *Com. Nutt's Star* comb. co. They will take the road for a season and proceed East.—The Juvenile Pinafore co. under the management of Messrs. Bacon and Meyers will inaugurate the new theatre in Napa to-morrow evening. Next week they will go to Stockton and Sacramento, thence to Los Angeles and other towns in the South.—Mme. Marie Du-rel, well known throughout America as a talented actress, is lying seriously ill with paralysis in this city.—John E. Owens has gone to Arizona to look after mines.—Bills are posted up that the Standard will open shortly with great attractions.—The California is still closed and I am unable to find out, as yet, what is to be done with it.—The engraving that appears in each number of N. Y. MIRROR attracts a great deal of attention here for the neat manner in which it is executed.

St. Louis.

Pope's Theatre: The second week of Drink by the Boston Theatre co. was attended with but little less success than the first, the audiences filling the pretty theatre comfortably. The performance was as perfect in all respects as it was possible to make it. The *Big Four Minstrels*, Morton, Martin, Smith, and Waldron party, open Feb. 23. The *Criterion Comedy* co. open March 1.

Grand Opera House: Gulick's co. supporting Harry Webber in *Nip and Tuck*, opened at the above house Feb. 16. The house was filled to repletion. Great preparations are being made for the production of *My Partner*, Aldrich and Parsloe's bonanza and Messrs. Noxon and Tomlin will provide some elegant new scenery for the piece; it will be produced Feb. 23.

Olympic Theatre: Chanfrau's Kit is worn out in St. Louis, and that excellent actor is in need of a novelty. His up-stairs audiences have been fair during the week, but down stairs the houses have been exceedingly enervated. The co. in support is not the best we have had here this season by any means. R. Fulton Russell was excellent as Manuel Bond and W. N. Griffiths was credited with a fine hit as the Judge. It certainly recalled to mind many familiar faces of the street and bar room. F. D. Allen was good as Jerry Sleeper. The balance of the cast was mediocre, with the possible exception of Victoria Cameron, who was stately and dignified as Mrs. Temple. At the matinee Mrs. Chanfrau appeared as Aurora Floyd 18th, and in *Parted* for 21st. The Haverly Chicago Church Choir Pinafore co. open Feb. 23. The Colville Folly co. March 1.

Splinters: Manager Charles Pope has succeeded in securing Gilbert and Sullivan's *Pirates of Penzance* for his theatre.—Manager John Norton is expected here on Monday from his tour with Miss Anderson.—The Sunday evening performances are getting to be a feature in St. Louis, and on Sunday last Gus Williams had a big house at the Olympic, and La Belle Helene was cleverly presented by the Gran co. at the Grand Opera House to an immense audience. The illness of Paola Marie threw the roles of *Große-Girofa*, Mignon and La Belle Helene on Mlle. Greigore, at the close of the week, at very short notice, and she acquitted herself with wonderful credit.—On the evening of the 14th Mlle. Leroux-Bouvard, the new prima-donna, made her American debut as Filina in Mignon, and she proved the most accomplished singer the troupe had presented. She is moreover a fine actress and a very handsome woman.—The *Galley Slave* will be presented at the Grand Opera House before the season closes.—The *Globe Theatre* is to rent, as Capt. Decker intends to take a show on the road. A party understanding the locality and patrons can make money out of it.—The Theatre Comique is giving Sunday matinees. May Fiske's *Orphan Girls* with fleecy curls have been crowding the house every night. On the evening of the 15th it was necessary to stop selling tickets.—Big preparations are being made for the coming Summer season. For outdoor amusements during the hot weather St. Louis is the blue-ribbon town.

Ohio.

Cincinnati.
Grand Opera House: Capoul is said to have remarked that he would carry away with him \$50,000 as the fruits of his labors in this country. However true the assertion may prove, Cincinnati will not be represented in his departing wallet. Mme. Favart, Mme. Angot, Le Petit Duc and La Perichole were entered into with the spirit and gesticulation requisite in presenting opera in foreign tongues. Capoul, Paola-Marie, Laroux-Bouvard and Angele make the co. deservng of the first rank in French opera. The engagement closes Sunday evening, with La Grande Duchesse. 23d, instead of Colville Folly co. as booked, Uncle Tom's Cabin will be erected by the Gotthold comb. 1st, the Florences; 8th, Bartley Campbell's *Galley Slave*, and Oates' Opera co. 16th.

Pikes: Gus Williams' engagement has not proved as encouraging as his last one at Heuck's. 23d, *Pirates of Penzance*, by Company "D"; 1st, *Drink*; 8th, *Stratagems*.

Robinson's; Anthony & Ellis' Uncle Tom's comb. close their engagement of one week this (Sunday) evening. The houses were very light, the performance medium. Next week a closed house.

Heuck's: Sid. C. France in *Marked for Life*, and John and Maggie Fielding in their sketches, invited but meagre audiences during the week. 23d, Jos. Proctor in *Nick of the Woods*.

Coliseum: Fair houses witnessed W. J. Thompson working *For a Life* with well-trained dogs. Next week, Messrs. Chase and Wells in *Our Railroad Men*.

Items: A painting of "Macbeth," by John W. Dunsmore, of this city, is attracting much attention in art circles here. It is taken from the scene on the heath, where Macbeth and Banquo encounter the three witches. The painting will be sent to the National Academy in New York, on Tuesday next.—John Pierpont, Treasurer of Pike's, starts off again to-morrow with the *Drink* comb., which plays in Dayton 23d.—The Elks give a social to-morrow evening at their Hall on Fourth street.—The Watson-Kernell comb. are no more, having separated after their engagement at Heuck's.—The Fairfax comb., from the Park Theatre, are booked at the Grand.—Manager Whalen of Louisville and Felton of Indian-

apolis will probably open the National, and form a circuit of the three cities, for the purpose of playing their specialty people.—The rumor that a new theatre will be built in this city is maturing into a fact.—George Ziebold is now managing Miles' Juveniles.—Ida Foy is very ill in Covington.—Kernell and Harry Watson and wife have gone to Chicago.—The Florences produce their new play, *A Million*, at the Grand week after next.—Manager Mitchell of Chicago, Mike Leavitt of the Rentz-Santley comb., Treasurer Nixon of the Comique, St. Louis, Joseph Proctor and daughter Annie, and agent Brown of the Chanfrau comb. were in town this week.—Business Manager Sheppard of the Big Four Minstrels is visiting us.—Uncle John Robinson talks of visiting Florida. He is suffering greatly from catarrh and bronchitis.—Tom Allen, under the cognomen of Hernandez, rolled in a goodly number at the Music Hall on Wednesday.—Manager Constantine of the Coliseum closes his engagement as manager of that resort on the 1st.

COLUMBUS.

Comstock's: Charles Banks' Comedy co. in *Grant's Trip Around the World*, is a fraud of the first water, and as the management could not tell where they were going 18th, and four of their principal performers left at this point, their property man having refused to go on first night without his salary, and as the co. is only a third-rate variety one, the play simply a miserable burlesque, gaudy by the gallery gods after the first scene—it is likely that Mr. Banks' party will not make an entire trip of the world. B. W. P. & W.'s Minstrels drew a large house 18th, as they always do here. Their show is as good as any on the road. Oofy Gooft 23d to 25th. The Chanfrau appear 25th and 26th in Aurora Floyd, Christie Johnston at matinee, and Kit. My Partner next week.

Grand: Robson and Crane's second visit this season, 17th and 18th, with matinee, was the occasion for three good houses; and better pleased audiences it would be hard to find. Our Bachelors, 17th, although its third representation here, drew a splendid house, as did Comedy of Errors at matinee 18th, while the new comedy, *Sharps and Flats*, put on evening of 18th was, in fact, a "regular corker." Robson and Crane, as the two San Francisco stock speculators of the firm of Sharp & Flat, are more laughable, if anything, than the Bachelors. The latter, through familiarity, seems the better of the two comedies, yet Sharps and Flats, after a short acquaintance and getting accustomed to the new "make-ups," which are quite different from the Bachelors, the new piece bids fair to become fully as popular, and it is the intention of the management to play the two almost exclusively. It is difficult to judge which of these fine comedians please the people most, as comparison is almost out of the question. I think the majority will award the palm to Mr. Crane as the more finished and laughable yet Robson, with his delightfully peculiar voice, presses closely for first honors, and his popularity is widened by the frequency of "Flat, old Flat," and "In the Spring," heard everywhere. The supporting co. is an excellent one. Frazer Coulter makes a fine-looking Capt. Everton. A. S. Lipman, a former resident of Columbus, makes a satisfactory villain of John Pemberton. F. M. Burbeck, as the Rev. Percy Gosling, has remarkably well adapted features for the character, and creates no little comment by his quiet ways. Agnes Proctor looked, acted and dressed the part of Marian Pemberton well, as she does everything. Alicia Robson, as the sprightly little widow, Mrs. Lydia Lowndes, is surely a "regular strawberry-and-cream." Altogether the engagement was a splendid treat, and doubtless financially satisfactory to the entertainers. Clevelanders enjoy their charming presence this week. Tompkins & Hill's Boston Theatre co. give us *Drink* 27th, 28th. The Florences soon.

Items: The Evening Dispatch comes nobly to the front in theatrical criticism, and denounces Banks' Comedy (?) co. The other papers here are very unreliable and print mostly paid puffs.—Edwin Harley, tenor, and Jerry Ferguson, comedian, joined B. W. P. & W.'s Minstrels, 20th. Manager A. J. Clapham intends giving entire receipts at Louisville 28th, for benefit Irish famine sufferers.—Slason Thompson, author of *Sharps and Flats*, and representative of the New York press at Cincinnati, came up 18th to meet Robson and Crane, and suggest some changes in the piece.—W. T. Duncan, advance of Oofy Gooft, was in town 17th, and E. B. Brown, business manager of the Chanfrau, stopped over 18th.—John Pierpont, the treasurer of Pike's, Cincinnati, comes up with *Drink* comb. 27th.—The orchestra at the Grand is improving, and now plays very well.—The occasion for the house to "come down" in Sharps and Flats is when Cutler Sharp returns from fighting the editor.—An effort is being made to form an Elks' Society.—Poor Bandmann is laid up at Dayton, and occupies his leisure time in making complaints of the non-appreciativeness of Americans and Col. T. Morris (whose right name is Miller) in particular, claiming Morris-Miller did not fairly divide receipts at Dayton. None to divide here. The "Colonel" always looks out for himself.

CLEVELAND.

Opera House: Collier's Union Square comb. presented Nib Barker's Daughter to fine and highly-pleased audiences last week. The play was entirely new to this city, but its merits were quickly recognised, and the expressions of approval unanimous. The co. is one of exceptional quality, and each character is ably interpreted. Where all are so good particular mention is hardly fair, but I cannot let pass the opportunity of noting the excellent work of Louis James, E. L. Tilton, Geo. N. Farren, Harold Forsberg, Frank Roberts, Mr. and Mrs. Charles Wai-cott, and last, but not by any means least, Marie Wainwright, who displayed much power as an emotional actress, and makes of Lillias, the banker's daughter, a character long to be remembered. The piece was finely mounted. This week, Robson and Crane in *Comedy of Errors*. March 8, Lotta.

Academy of Music: That Bartley Campbell's *Galley Slave* would prove successful in Cleveland was an absurd fact when the curtain rose on Monday night before an audience limited in size only by the capacity of the house. The piece "caught on" from the very start, and the Academy has been crowded each night of the week's engagement. Maude Granger, whose Cecely Blaine was full of power and pathos; Signora Majoroni, as Francesca Brabant, the wronged wife; Estelle Mortimer, as Psyche Gay, the spoiled child, but a "dear, good girl"; Mrs. M. B. Snyder, who presented the inevitable mother-in-law; Frank Evans' Sidney Norcott; J. J. Sullivan's Baron Le Bois; T. H. Burns, as the comical Franklis Firs, and C. A. McManos' clever assumption of a Scotchman—no fact, all of the capable co. were greeted the heartiest good will, and they succeeded admirably in bringing out the many strong points in this justly famous play. A complete equipment of new scenery adequately illustrated the piece, and was awarded a nightly round of applause. The engagement has been successful in every respect. The Academy will be closed this week.

Comique: Julian Kent is the "star" for week of 23d, in the drama of *Wild Bill*. A portion of last week's variety co. remain over and furnish support.

Items: M. E. Gool, associate editor of the Opera House programme, is seriously ill.—"Simply magnificent" will describe the dresses worn by the actresses at both theatres last week.—Some new "entre act" music is badly needed at the Academy.—Opera glasses were in great demand last week by the male portion of Academy audiences, when the charming Maude Granger brought out her low-necked dresses for inspection.—A troupe of Jubilee Singers will sing at Halle's Hall 24th and 25th.—The Sunday papers contain half-page illustrated advertisements of the coming week's attraction—Robson and Crane.—Maude Granger was taken suddenly ill at the Saturday matinee, and was unable to appear at the evening performance.—The local scribes of the fast-declining D. Nuse and Philadelphia Miracle are "padding" their weekly reports with facetious reference to the MIRROR correspondent. If their papers enjoyed even a tolerable extensive circulation, an occasional reader might be found with curiosity enough to search for the point of their little "jokes."

CHILLICOTHE.

Opera House: T. W. Keene in *Drink* 26th. The Florences in *The Mighty Dollar* March 10. Kate Claxton in *Double Marriage*, 12th.

Masonic Hall: Charles Banks in *Grant's Trip Around the World*, played to very light business 18th. The 19th they were to play also, but they closed on account of lack of patronage. It was one of the worst shows that ever visited our city. Helen Potter's *Pleasures* 27th.

ZANESVILLE.

Opera House: Barlow, Wilson, Primrose & West's Minstrels 17th, to an immense house. About \$400 of reserved seats were sold before the doors were opened. The house was packed from parquette to gallery. Entertainment gave satisfaction. Boston Theatre co. in *Drink* 25th, and Miles' Juvenile Pinafore party March 6, with matinee.

DAYTON.

Music Hall: Bandmann and co. 14th, gave Don Cesar De Bazan matinee to a fair house, and Othello in the evening to ditto. The troupe gave a very good performance. Robson and Crane in *Comedy of Errors* 16th, to a packed house. The co. is excellent.

COLUMBUS.

Union Hall: The Midgets—Gen. Mite and Major Atom—16th to 19th. Springer's Opera House: Frederick Paulding 18th, in *Hamlet*; 19th, *Fool's Revenge*. Milton Nobles 21st, presenting *The Phoenix*. Emma Abbott not coming.

YOUNGSTOWN.

Opera House: 12th, Gotthold's Octoroon. Good business. 16th, Haverly's Colored Minstrels. Good business. 18th, Helen Potter's *Pleasures*. Small house. Jane Combs has changed her date from 24th to 28th.

TOLKID.

Wheeler's: Kate Claxton gave matinee 21st, to a very large audience, and to-night (23d) is playing to big house in *Two Orphans*. The Florences are billed for 24th in *A Million*. Alice Oates 27th and 28th.

AKRON.

Helen Potter's *Pleasures* 20th, to a fair house. There is nothing booked for the coming week. Item: W. Mills Purdy has been made treasurer of the Academy of Music, in place of Charles H. Mathews.

ILLINOIS.

Grand Opera House: 13th, the Berger Family took the city by storm. The elite of the city attended. March 3 and 4, C. L. Davis. J. P. Marston has organized a minstrel co., with Ben Cotton at the head, and will show at this house next week.

Durley Hall: 11th, Big Four Minstrels, to big house, although it was a rainy night. Their performances were very fine. 14th, Annie Ward Tiffany, to small house. 18th and 19th, Rial's Uncle Tom to big houses. Agnes Herndon 25th and 21st. Janauschek 23d.

ACRORA.

Jay Rial's Uncle Tom's Cabin drew a crowded house 13th, 20th and 21st, the Forbes Dramatic co. will play *Our Boarding House*, and Uncle Tom's Cabin and *Black Diamonds* 21st, giving a matinee in the afternoon. We are having more and better entertainments and better houses since the new lessees have had charge of the Opera House. They have made several improvements in the way of scenery, etc. R. W. Corbett, the present business manager, seems to make things attractive.

INDIANA.

Bandmann, through the accident at Dayton, failed to come, but the company gave a round of plays. The houses were miserably small. 23d, *Galley Slave* three nights, followed by Minnie Palmer's *Boarding-School* balance of week.

Opera House: 16th and 17th, three performances, Alf Burnett, assisted by Helen Nash and J. H. Sharpley. Patronage very light. 21st and 22d, Barlow, Wilson, Primrose & West's Minstrels.

Items: Garden Theatre doing well.—W. E. English will build a new theatre in Circle street.—The *Galley Slave* will no doubt do well here.

EVANSVILLE.

Haverly's Juvenile Pinafore 18th, and made a great hit. They will return in April. The *Galley Slave* will be presented 28th, with Maude Granger, Signora Majoroni, Frank Evans and J. J. Sullivan in the leading characters. Haverly's Church Choir Pinafore is booked for March 4, followed by John McCullough on the 12th, and the Weathersby-Goodwin Frolics 15th.

The business at Weber's Turner Hall Theatre has been bad, Alice Placide failing to draw. Dashing Charlie has been telegraphed not to come, and it is doubtful if the house will be kept open much longer. Some of the people are "stuck," and are trying to raise money to get out of town.

LAFAYETTE.

Opera House: The Florences 16th, to large house, in *Mighty Dollar*. Support fair. The Florences are always sure of a good audience in Lafayette.

Academy of Music: New faces-past week—Ada Mortimer, Dell Trudell, Jennie Leslie, Nellie Thorne, Trudell and Bowers, the Hayles, Sol and Julia Aikens and F. Clannin.

RICHMOND.

No amusements this week. Anthony and Ellis' Uncle Tom comb. will appear at Phil-

lips' Opera House 24th. Mand Grubbs, one of this season's debutants, professionally known as Mand Stuart, is in the city visiting relations, and will take a benefit, appearing as Juliet.

FORT WAYNE.

Academy: 18th, Mr. and Mrs. W. J. Florence in *Mighty Dollar*, to fair business. 19th, Thursday concert to only a fair house. Olympic: Morlacchi in *French Spy*; business fair.

KENTUCKY.

Macaulay's: Opens 23d, with Minnie Palmer's *Boarding-School* as the attraction, to be followed by Gus Williams in *Our German Senator*. The "Scholars" will "catch" on.

Library Hall: Barlow, Wilson, Primrose and West's Minstrels make a one-night stand 24th, and are heavily billed for that date; will probably do a large business. Masonic Temple: The May Fisk Blondes, forty(?) in number, are underlined for the coming week.

Knickerbocker: Business still continues large at this popular place of amusement, and Manager Borden understands the wants of our first-class citizens by giving a refined variety show. The past week the main attractions were—Thatcher and Hume, the Russells, John and James, Alice Bateman, Leonard and Flynn, Jennie Lindsay, Fannie Bernard and Prof. Steen and wife. Opening 23d, the Clipper Quartette, Kelley and Haley, Nellie Thorne, Mons. Leopold, Lillie Howard and R. G. Allen. Retained, Alice Bateman and Prot. Steen and wife.

Metropolitan: A scene not down on the bills was enacted at this house on Friday night. Just before the close of the entertainment a body of the bravest(?) police in America, numbering twenty-four, marched in and carried off sixteen of the female performers and put them in the station-house, from which they were speedily released by their friends. Their case was called the following day and was continued indefinitely.

The general impression here is that Lieutenant Shanks, of the force, who concocted the raid, exerted his authority without orders from his superior. Police Chief Weatherford was interviewed to-day on the subject by a Post and News representative, and stated that the raid was made without his orders, and when asked to express his opinion of the matter, said that he had witnessed the entertainment and could see nothing in it that would cause the arrest of either manager or actresses; and further stated that he had seen The Black Crook and other pieces of that character put on and played in a much more indecent manner than was done at this house, and in presence of lady audiences.

The freshest young man in this city is the amusement critic on the Louisville Democrat, and he has been rightly named "Jimmy Fresh." Duncan's Specialty troupe and Sydnam Bros' Pantomime co. played at New Albany 20th and 21st, as did also the Original Georgia Minstrels and Gorton's Golden Band. Musselman & Co., large tobacco men of this city, have recently added a new brand of the weed, which they have named "Jack Haverly." Last Monday, while Mr. Robert Filkins was in town, he was presented with a package of the above, gotten up in an elaborate manner.

A presentation speech was made by Mr. Botto, the popular programme agent of Macaulay's Theatre. The manufacturers only ask that the brand of tobacco may become as popular as its namesake. Billy Kersands is in town. He will join Sprague's Georgia Minstrels March 1. Mr. John Morrissey will take charge of the Metropolitan stage, in place of Harry Spriggs, who resigned.

LEXINGTON.

Opera House: The Australian Railroad Minstrels 20th, to a medium audience. They are N. G. An amateur song-and-dance man and a clog-dancer from Paris (Kentucky) joined them here. Between the above troupe, Gus Williams and B. W. P. & W., our billboards are crowded to their utmost capacity. Barlow is a native of this place, and though this is their second trip this season, they will receive a perfect ovation, and if their performance is as good as when here last, they well deserve it.

MISSOURI.

St. Joseph.
Tootle's Opera House: Frank Uffner's New York Novelty co. 13th and 14th, to fair business, but matinee enormous. Big show for the juveniles. Col. Toole says they showed to 1,208 children in Sedalia, Mo. 16th and 17th, Haverly's C. C. C. co. to large business. They carry the best orchestra we have heard in many a day. 19th, 20th and 21st, F. Wallack's co.; 23d and 24th, Queen's Evidence co.; March 5 and 6, Agnes Herndon's Dramatic co.; 9th, Haverly's Juvenile Pinafore.

IOWA.

Ottumwa.
A variety house of moderate attraction, called the Theatre Comique, has sprung into existence here. Celeste and Alice Clark 16th, to poor business. Alice Clark was married 14th, to agent of Blind Tom. Berger Family booked for 8th. Your Chicago correspondent, although a prime good fellow and a gentleman from the word "go," is a little off about the receipts of the Emma Leland comb. while here. Permit me to correct you, Frank, my boy. Last three days: \$89.46, \$101.56, \$113.85, and matinee, \$50.80. Now, don't you believe all you hear, and don't run down visitors to my town till I tell you the circumstances, and I will stand at your back when J. Fubbins Wallack comes after you. A man with as much gas as Wallack ought to bust once in awhile.

These are the latest attractions booked at Gibbons' Opera House: Haverly's Juvenile Pinafore co. 26th; Berger Family, March 3; J. Bial comb. 4th; Alvin Joslyn 12th; Haverly's Church Choir Opera co. 13th; Haverly's Colored Minstrels 26th. A telegram was received from Strakosch Opera co. stating that owing to a change in their programme, their visit to Keokuk will be deferred until some time in March. George C. Boniface returns and gives a performance March 6. He merits and should have a crowded house.

DEBUQUE.

The Annie Ward Tiffany comb., at Opera House, 17th and 18th; good show, to fair houses. Remenyi Concert co. 19th. Seats all sold in advance. Haverly's Juvenile Pinafore co. extensively billed for March 1. John McCullough and several minstrel parties have written for dates.

BURLINGTON.

Haverly's Juvenile Pinafore 27th, matinee and evening. March 4, Berger Family. March 5 and 6, Rial's comb. 16th, Haverly's Church Choir Pinafore co.

OSCAR RAPIDS.

Remenyi 17th, fair business. Annie Ward Tiffany comb. 20th and 21st.

Michigan.

Whitney's Grand: Kate Claxton and her excellent co. played a short engagement of three nights and a matinee the fore part of last week, presenting "Two Orphans" three times and "Double Marriage" once on Tuesday night. Regarding the latter play, it is difficult to divine wherein its merits lie, if it possess any. Surely not in the comedy element, as that is merely buffoonry; if upon the emotional parts judgment must be passed, those, indeed, were ruined by the outrageous mannerisms of Miss Claxton herself, who, as a local critic puts it, was "Louise masquerading in Josephine's clothes." In "Two Orphans" she was far more successful, although by constant repetition, all its novelty was departed, and the entire co. seem to say, "Give us a rest." Charles A. Stevenson acted manly and quickly as ever. Ed Arnett, who lately joined the co., did finely. Margaret Cone is excellent in whatever she appears, and if the co. has any star it should be she. The business done was large on the Orphan nights and medium at others. The troupe ahead was Manager Whitney's circuit for last half of past week; Ann Harbor, Ipsilanti and Toledo, and this week London, Ont. and Canada towns. The last half of week the Florences presented "A Million"—Thursday night and Saturday matinee, and "Mighty Dollar" Friday and Saturday nights. The engagement was a successful one, but not as much so as former ones. Their new play is very thin, and cannot do them any good and is incomparably inferior to "Mighty Dollar," old as it is. Both Mr. and Mrs. Florence do all in their power to make it go, but neither his perfect dialect nor the artistic representation of the German professor by Mr. Florence, nor the elegant dressing of Mrs. Florence, can draw the crowds desired. Their co. is a good one.—This week the house will be closed for the first time in months. The next attraction will be the Strakosch Italian Opera co. for four nights, beginning either 1st or 3d. The prices are one-third lower than those during the recent season of opera given by Mapleson, and that may make a big difference in the attendance. The season last year was very successful, and this should be also; a fact which depends, as I have said above, upon popular prices, an attractive repertoire and the first night's performance.

Detroit Opera House: The Criterion Comedy co. in "Our Daughters, Freaks, and A Triple Courtship," occupying this house the first half of week, presenting the charming comedies to delighted audiences. The personnel of this excellent company remains unchanged. Robson and Crane presented "Comedy of Errors" for three nights and matinee to splendid houses. Both as an artistic and pecuniary success their engagement ranks among the best this season. The personation of the Dromios by these great comedians is too well known to all theatre-goers to need comment from me, but I might add my voice that Crane's mimicry of Robson in dress, gesture, voice and action is remarkable. The brothers Antipholus were very satisfactorily rendered by Messrs. Lipman and Coulter. Agnes Proctor was deserving of much praise for her dignified personation of Adriana. Charles Webb (under whose direction the play is given) read his lines with great clearness, and acted the heart-broken father to life. The comedy was preceded by the well-known farce, "A Cup of Tea," in which John Marble had a chance to show his peculiar talents to their best advantage. The engagement of Robson and Crane with Manager Brooks ended here. This week Bandmann and co., for entire week, in "Narcissus" three nights, and "Othello," Richard Hill, Merchant of Venice, one night each. Next week Grau's French Opera two nights in "La Fille de Madame Angot" and "Les Cloches de Corneville." A mistake of the management to select two such often-rendered operas here, when their repertoire is so large. Alice Oates March 5 and 6 in "Little Duke" and "Girofle-Girofla."

Powers' Opera House: 13th and 14th, Kate Claxton, supported by an excellent co., appeared in "Double Marriage" and "Two Orphans" before large audiences. Miss Claxton as Josephine in the former play did not reach the expectations of the audience, but as Louise in "Two Orphans" she sustained her well-earned reputation. 18th, Mr. and Mrs. Florence presented their new play, "A Million," before a packed house.

Smith's: Mme. Lucilles and her burlesque co. have attracted large audiences during the past week.

Items: THE NEW YORK MIRROR reaches here one day ahead of other dramatic papers, and Hall reports a steady increase of the sale.—The season thus far has been a very prosperous one in this city, nearly every good troupe drawing full houses.

MUSKOGON. Coming: Remy's Concert co. booked for March 3; Sprague's Georgia Minstrels 16th; Haverly's Colored Minstrels April 19; John McCullough 22d; Haverly's Juvenile Pinafore April 17. Muskegon is now included in Davey's Michigan circuit. Manager Reynolds and his estimable lady were surprised with a fine lot of tinware by a large party of friends last Monday evening.

TERRE HAUTE. 20th and 21st, Haverly's Juvenile Comic Opera co. to a good house. Singing all that could be desired.

Mr. Pitou, Manager Grand Opera House, Toronto, has made arrangements to have Mrs. Scott-Siddons appear here on March 8.

CANTON. 19th, Rial & Draper's Uncle Tom. Business good; performance poor. 21st, Helen Potter's Pledais, with Swedish Quartette. Business fair. Booked: 24th, Mahu's Comic Opera co. in "Fatinitza"; March 8, Chaufron and co. in "Kitt"; 9th (or about), Haverly's Colored Minstrels.

ANN ARBOR. Kate Claxton, in "Two Orphans," 19th, to full house. General satisfaction. The Florences are booked for the 23d.

KALAMAZOO. McKee Rankin's Danites 14th, to a \$280 house; support good. Criterion Comedy co. in "Freaks," billed for 21st.

ALBION. C. L. Davis 13th, to the largest crowd ever in the Opera House.

WISCONSIN. Milwaukee. Grand Opera House: Thomas Donaldson's Kaleidoscope "K. H. K.'s" closed a fair week's engagement 21st. They have met with good success so far on the road. The co. consists of picked variety artists, viz.: Charles and Ella Jerome, comedy sketch artists; Alice Daly, serio-comic; Murphy and Shannon, German; Murphy and Mack, Irish dialect sketch artists—very good; Cardello and Viotorelli, gymnasts—their performance on the "bar" is remarkable; the Parker Sisters, Georgie and Lizzie, fancy sketches—their vocal abilities are not remarkable.

Herrmann the Prestidigitateur attracted large houses the first four days of last week. His entertainments are delightful, combining the ability of keeping his audience in the best of humor by his many pleasing and witty

The Big Four—Emerson, Clark and Daly Brothers, the King High Kickers—are a great feature. The performance closes with the sketch entitled "Murphy's Christmas and Grand Drill by the 'Rafferty Blues,'" a well-drilled company of ten young men belonging to the co. Emma Bretto had to leave the co. on account of illness. Rankin's Danites March 4, 5 and 6.

Items: The management of the Grand are now figuring upon remodeling and improving the house in many respects, especially in the facilities of egress in case of fire, by lowering to the street level the main floor, thus allowing for many improvements in the stage. This will all be done during the Summer.

DELOIT. Handsome lithographs of the Maggie Mitchell comb. were distributed about the city. With the exception of the entertainment given by her co. 28th, there is at present nothing announced.

MADISON. Strakosch Grand Concert co. 24th, with Emma Thursby, supported by Signor Ferranti, basso-buffo; Adamowski, violinist; Strakosch, pianist, Maggie Mitchell 27th. Annie Ward Tiffany 28th.

MINNESOTA. ST. PAUL. Opera House: Closed for one week. Reopened by Maggie Mitchell's comb. 19th, for three nights and matinee, presenting Fanchon, Lorle, Little Barefoot, and Pearl of Savoy. The Annie Ward Tiffany comb., booked for 23d and 24th, have as yet no bills up. The Emma Thursby Concert co. is booked for the last of the month.

HANNAH. Haverly's Juvenile Pinafore co. is billed for Mozart Hall 25th. They will have a large audience.

ARKANSAS. LITTLE ROCK. Grand Opera House: John McCullough opens 27th, two nights. Duprez & Benedict's Minstrels, March 5 and 6.

NEW YORK. BROOKLYN. Haverly's: An Arabian Night, with a large portion of the cast as originally presented at Daly's Theatre in New York, was the attraction last week. The charming comedy, when out of the metropolis, seems to be unfortunate in respect to its title. Some people, judging from its name, presume it to be a spectacular piece, and, not caring for the "leg drama," accordingly remain away. On the other hand, many are tempted forth with the impression that they are to be entertained with ballet dancing and transformation scenes; and when, learning their mistake, and not having the ability to appreciate the witty repartee and humor of the play, go away claiming that they have been imposed upon. This error of judgment not only occurred frequently in Brooklyn last week, but also to the same extent in Philadelphia during the preceding one. Mabel Jordan, who now enacts Rosa Maybloom, comes of good stock, and will undoubtedly in the future attain prominence in her profession. Her father, George Jordan, was years ago one of the most admired leading men before the public. "Gentleman George," as he was called, filled about the same place in the good graces of the lady patrons of Laura Keane's Theatre (now the Olympic) as did poor Montague a short time since at Wallack's. Miss Jordan's mother was Emily Thorne (a sister of Edwin F. and Charles E. Jr.); she is now the wife of John Chamberlain, prominent in the sporting world. Miss Jordan is pretty, piquant and coquettish, but at the present time is not exactly at her ease when upon the boards. It is no disparagement of her talents to say that though succeeding well she did not efface recollections of Catherine Lewis in the same part. Ed Wilks made but an indifferent substitute for Charles Leclercq, as the cannon-ball tosser, Signor Berrown. The other people in the cast, more especially John Drew and Mrs. Charles Poole, were all excellent and recipients of hearty applause. The business of the week averaged good, but not large. Tony Denier's production of Humpty Dumpty this week will be succeeded by Hermann the Magician 1st.

Park: Wives, satisfactorily cast, intelligently acted, and neatly mounted, drew a succession of moderate-sized audiences during the week. Adelaide Detchon, who was specially loaned by the Boston Theatre management, as Agnes, the little fool, was very favorably received. Miss Detchon is of pleasing presence, the possessor of a sweet voice, and thoroughly at home in whatever she undertakes. In the first act she evidenced superior abilities as a reader in an unusually well rendered recitation of "The Bugle Call," to which she responded for an encore with a selection in which she displayed ed surprising ventriloquial powers. George Edeson is also deserving of commendation for a well-conceived and carefully rounded rendition of Arnolphe. This week the new play of "My Son-in-Law," by Leonard Grover, will occupy the stage. Mr. Edeson has been selected to create the leading role.

Volk's: A very good variety bill, which enlisted the services of Thomas Neery, Capt. Erb (an amusing little dwarf), David Reed, Belle Clifton, Charles Gilday and Fannie Beane, Clara Moore, Bingham, Barlow Bros., and Billy Barry (who was seen for the first time since his severe illness), preceded the amusing though somewhat brief afterpiece entitled "Milkdon's Flats," which provoked shouts of laughter from the large audiences present at each performance of the week.

Items: Poor Strakosch had another bad piece of luck at the Academy of Music on Saturday night. William Tell was to have been sung; the advance sale was large and a "good take" promised at the door—when suddenly looms in view a medical certificate of indisposition on the part of the tenor, necessitating the closing of the house and refunding of the money already received.—The Boston Ideal co. will have a fine week's business at the Academy. On their previous visit their recital of Pinafore was greatly admired, and a duplication now of the large houses they have drawn is a certainty.—The Brooklyn Opera House, under a new management, is announced to enter the lists as a rival to the Volks on March 1.—The Chestnut Street Theatre co. at Haverly's on Thursday afternoon. Though the holders of the pastebards for the Irish Relief Fund benefit did not turn out in large numbers, it is authoritatively announced that several thousand dollars were realized from the sale of tickets.—Frank Mayo and Laura Don enacted the leading roles in Camille, at a benefit performance which occurred at the Academy on Friday afternoon.

Herrmann the Prestidigitateur attracted large houses the first four days of last week. His entertainments are delightful, combining the ability of keeping his audience in the best of humor by his many pleasing and witty

sayings, while his sleight-of-hand performances are wonderful. The last two nights of the week, Haverly's Genuine Colored Minstrels fairly packed the house upstairs and down. Haverly's entertainments are always first-class, and a conspicuous feature of them is the introduction of new and pleasing specialties. There is a pleasing absence of the lofty and heavy tumbling so much indulged in, and the amount of gush, noise and nonsense that most managers rely on to fill out the evening bill, is entirely done away with, and are entertainments rich in mirth, new jokes, most excellent singing and artistic performances upon the many different musical instruments, and by minstrels, make out an entertainment that is well worthy of the liberal patronage that his entertainments receive at the hands of our best amusements loving people. This week the Alice Oates' Comic Opera co. appeared before a good-sized audience in their opera, "The Little Duke." The co. is a good one, and their performance a very enjoyable one. For the balance of the week, The Banker's Daughter will be the attraction, and the following week big houses will be in order, for we are to have the ever-popular Joe Emmet in his play, Fritz in Ireland.

Shelby's Adelphi: The bill offered by the enterprising manager last week was sufficient to fill the house every night, so that good seats were at a premium. A choice bill for lovers of a first-class olio entertainment is offered this week. The Hungarians, balancers, jugglers, etc.; Korola and Augusta Ordey will appear; the serio-comic vocalist, Ceni Havre; the Irish tenor, Conway and Farrell; the boneless man, Mons. Hercules; P. C. Foy, Irish tenor; Quilter and Goldrick, the Burgess Family in a musical sketch; Gussie Erchell in songs and dances; the gymnasts, La Rosa Brothers, with Frank Wright and Joe Lang—make out an excellent bill. The afternoon matinees of Tuesday and Friday are becoming very popular with the ladies and children.

Items: The Pirates of Penzance was given at the hall Saturday afternoon and evening; attendance fair in the afternoon, while in the evening there was a perfect jam. Gilbert and Sullivan were both enthusiastically called out at the close of the first act. The Pirates will probably have another representation here before long.—The Young Apollo Club of New York, which organization favored us with a most excellent entertainment last year, and which was advertised at the Hall last Monday, attracted a good-sized audience, but a poorer entertainment has seldom been placed upon the boards. The singing was wretchedly poor. Some of the advertised "artists" were conspicuous by their absence, and most of the audience left before the show was half over. The troupe that appeared was not the Club, by a large majority, that formerly appeared, but a lot amateurs traveling upon the merits of those they sought to represent.—The Mendelssohn Quintette Club is to appear at the Hall some time during the early part of next week.

NOVELTY THEATRE: During the past week Theall and Williams presented to their patrons "The Strategists," by Clinton Hall and his very fine co. The play went off with surpassing smoothness, and the audience, from certain rise to the grand finale, were kept in the liveliest state of hilarity. The great strategist, Jack Rutledge, was represented by Clinton Hall, whose make-up was superb, and who achieves a triumph in character acting. The roles of Arthur Rutledge and Major Howard were capably filled by J. T. Hind and Sol Smith. L. F. Howard, as Sergeant Gumbleton, with his broken Dutch and hasty temper, won loud applause. As Terrence O'Flam, Sam E. Ryan is simply immense. Alice Brooks made a charming Nellie Howard; and Mrs. Sol Smith, as Mrs. Howard, was admirable. Araminta, by Lizzie Newell, was perfect. During the present week Buffalo Bill will appear for the first time at this house.

ALBANY. Leland Opera House: H. C. Jarrett's comb. closed a successful week's business 21st. Fun on the Bristol, which is very suggestive of the Tourists, serves admirably to introduce the co., which is an excellent one, in their different specialties, although some of the situations and dialogue is far from refined and should be omitted. Of the cast, J. T. Sheridan as Mrs. O'Brien was the recipient of the most favor. Billy Courtwright is as ludicrous as ever in his time-worn Flewly. Mark Smith's vocalism was highly acceptable, his fine baritone voice being heard to great advantage. The balance of the co., including F. Tannehill, Myron Calice, Henry Saville, Marion Fiske, Alicia Jourdan and Agnes Hallcock, are also worthy of note for their general excellence. 23d, J. K. Emmet one week; March 4, 5 and 6, Lotta.

Martin Opera House: John T. Raymond, 20th and 21st, in Wolfert's Roost and Col. Sellers, to moderate houses. The supporting co. was very uneven, Alfie Weaver and Mrs. J. H. Rowe being the only members of the co. worthy of special notice. 23d, Strakosch Opera co. in Carmen; the advance sale of seats is large. 24th, Pat Rooney.

UTICA. Opera House: Again the gay Salsbury Troubadours twanged their one guitar 16th, to a 500 house, after an absence of one week, giving their "Patchwork" away to a large and well-pleased audience. The California Minstrels 19th, to a fair house, and gave general satisfaction.

Opera House: 23d and 24th, the king of the black art, Herrmann, assisted by Mlle. Addie, the Lorellas and Val Vose. 27th, Pirates of Penzance. 28th, Haverly's Georgia Minstrels. 30th, for week, Hartz the Magician.

Item: Strakosch Opera co. booked for 25th, canceled, to allow Republican State Committee to have house for convention. The New York Mirror is on sale here every Thursday morning at all our news-stands, and is just squelching the Noose and Miracle.

National: Business for past week has been fair. Departures—Baker and Mitchell to Howard, Boston. New faces—Blanche and Harry Morton, German character songs and dances; Ed Brennan, Irish comedian. Retained—Sam Roberts, Lulu Arnett, Billy Devern and Lottie Ward, Eva Girard and Henry Peasley.

Wieting Opera House: Alice Oates Comic Opera co. presented Le Petit Duc 16th. The opera was rendered in a mediocre manner to good business. 17th, California Minstrels, with Cool Burgess as the star—a poor show to an equally poor house. 19th, the Union Square Comedy co. in "Two Orphans," to medium business. 20th and 21st and matinee, Herrmann the Necromancer, assisted by Val Vose the Ventriloquist, Mlle. Addie and the Lorellas, to good houses. Coming: 26th, Jarrett and Rice's Fun on the Bristol; 27th, Haverly's Georgia Minstrels; 28th, Pirates of Penzance.

Grand Opera House: 26th, the Strakosch

Italian Opera co. present William Tell. Items: Col. Elmer Warner, ex-manager of Grand Opera House, has organized a Dramatic Conservatory of Elocution, with headquarters at the Opera House.—Mabel Estelle, who has been with Downes and Kennedy's comb., has severed her connection with that co. and returned to her home here. THOY.

Griswold Opera House: Hartz the Magician was greeted with packed houses every evening last week. Following billed: 24th, the Strakosch Italian Opera co. in William Tell; 27th and 28th, Jarrett & Rice's comb. in Fun on the Bristol.

Band's: Remained closed during past week. On the 2d, 3d and 4th, An Arabian Night will be presented, and 8th and 9th, Richmond and Von Boyle in Our Candidates. Music Hall: 26th, the Boston Mendelssohn Quintette Club and Abbie Carrington appear in concert.

Grand Central: For the coming week the following appear in addition to the regular co.: George France and Ethel Earle with trained dogs in Block Game. George and Maria Nelson, Davis and O'Neil, Harry Floyd and Alice Gleason. Business prosperous and paying.

Academy: 13th, Emerson's Megatherians sadly disappointed us. 14th, Alice Oates co. (minus Alice) played The Little Duke to a fair audience. The manager came before the curtain and announced that the Oates was sick and would not appear. The lady was not in Auburn at all. 25th, Strakosch's Opera co. March 11, Richmond and Von Boyle.

Opera House: 16th, the California Minstrels, with the great Cool Burgess.

MUSIC HALL: The California Minstrels perform 23d. W. H. Raymond (who is he?) booked for March 24. Pat Rooney comb. March 1, and Mme. Rents's Female Minstrels, Kit Clarke, manager, March 27.

Sampson Opera House: Mme. Rents's Female Minstrels March 26. Nick Roberts' Humpty Dumpty in March. Osborne Comedy co. April 14 and 15.

HORNKILLSVILLE. Shattuck Opera House: 17th, Jane Coombs in Engaged gave a fine performance to good house. Emerson's Megatherians 24th, have no paper out, but short notice is all they need. On book are: Oliver Doud Byron in Across the Continent, March 4; Mendelssohn Concert co. of Boston 10th; Lilliputian Opera co. 13th.

BINGHAMTON. Academy: Emerson's Minstrels to crowded house; a fair show, but not as good as anticipated. The great Schoolcraft did not put in an appearance. In our estimation Barlow, Wilson, Primrose & West give a much finer show.

Lester Hall: The N. Y. Philharmonics gave one of the finest concerts of the kind that has visited our city this season, to a large and appreciative audience.

ELMIRA. Opera House: The Rents co. gave a fair entertainment 21st, to about \$100. Emerson's Minstrels 23d. Close here and open in Boston March 1. Pirates of Penzance 26th. Pat Rooney 28th; Haverly's Georgias March 6.

It has been quiet here in the show business. Nothing doing at either opera house of any account. Thursday, Baird's Minstrels and Friday, Mme. Rents's Minstrels—both at Conroy's.

Nothing the past week. Mme. Rents's Female Minstrels and Vienna Ladies' Orchestra, 28th.

CONNECTICUT. HARTFORD. Roberts' Opera House: We have had all sorts the past week. On Monday evening began a twenty-six-hour walking match. It was a clear draw. On Wednesday night Hayden, the notorious clerical who has just escaped the hangman's noose, lectured. Thursday, the Strakosch Opera co. gave William Tell to a fair house. Many things combined to prevent a full house—among them Lent, poor paper and advertising, and the fear of disappointment, which has always been the rule here. The performance was good, and the promises were all fulfilled. It has been announced that Mapleson would come after Lent is over. We hope it will prove true, and think with good management it would prove profitable. This week we have Den Thompson on Tuesday night; Lillie Eldridge in Two Orphans Wednesday, and Haverly's Mastodon Friday.

New National: A light co., but very good business. The Budworths have closed their season engagement, and it is much regretted by their many friends, as their sketches were always good. Ed Christie gave a very fair sketch of the Toddlers as an afterpiece. Departures: Homer and Holly and Favor and Shields, to Providence; the Budworths, Lillie Ellis and Johnson and O'Donnell, to New York. New people: The Mendels, the Murphys, Pettit and White, Emily Sylvester, Lou Sanford, Press Eldridge and Irene Santella. Ed Christie and Frank Harrison remaining.

Coe's Opera House: 18th, the Hyers Sisters in In and Out of Bondage, to small business. Den Thompson's Joshua Whitcomb drew a packed house 19th. The performance of Carmen by the Strakosch Opera co. was poorly attended, although it merited a good audience. One of the best features was the orchestra, which was particularly fine for a traveling co. Herrmann the Prestidigitateur is booked for three performances 27th and 28th.

Grand Opera House: The minstrel-loving portion of our city are expecting a treat from Haverly's United Mastodon troupe 24th.

BRIDGEPORT. Oliver Doud Byron in Across the Continent 16th. 20th, Den Thompson, to good biz. 26th, Tony Pastor; 28th, Lillie Eldridge, in Two Orphans; March 1, Kate Field; 5th, Gilmore's Band; 10th, Buffalo Bill; 12th, Fanny Davenport; 15th, Joe Murphy; 19th, All the Rage; 26th, Arabian Night comb.

Item: The Opera House, which for the past eight months has been under the management of trustees (on account of the law's delay), is about to pass into the hands of its original owner, E. V. Hawes, under whose able and efficient management it was always a popular place of entertainment.

WATERBURY. City Hall: 21st, Den Thompson in Joshua Whitcomb to immense business, giving good satisfaction; 25th, Haverly's Mastodons; 26th, Lillie Eldridge in Two Orphans; March 2, Charley Shay's Quinceplexes; 3d, Gilmore's Band; 4th, Abbey's Park Theatre co.; 6th, Millard's Our Photograph Party.

Comique: Business is good. This week, Sullivan and Smith, Ada Castleton, Leona De Forrest, Emma Rice, Ed Heeney and Johnny Ray.

Rhode Island.

PROVIDENCE. Opera House: 25th, for four nights and matinee, Bartley Campbell's Fairfax will be given by Abbey's New York Park Theatre co., including Agnes Booth, Sydney Cowell, Mrs. J. H. Gilbert, Nellie Whiting, Messrs. Joseph Whiting, Louis Barrett, James Peakes, E. F. Knowles and others. The Strakosch Italian Opera co. closed a three nights' engagement 18th. There is nothing to condemn nor much of anything to praise about the troupe. Fashionable audiences were present and appeared pleased.

Low's Opera House: The Galley Slaves did first-rate business the past week, and praise of the play, and the fine cast, the elegant costumes, etc., is heard everywhere. The house is closed this week.

Comique: New—Homer and Holly, Chas. Glidden, Grace Garland, Edith Lyle, Favor and Shields, Bob Ferguson and Sallie Mason

NEWPORT. Opera House—Lawrence Barrett 16th, in Yorick's Love. The performance was good, but attendance light. 17th, Denman Thompson supported by Julia Wilson as Tot, in Joshua Whitcomb. This is Thompson's second appearance in a year, and he failed to draw either time. Attendance very small. 20th, on very short notice, Lillie Eldridge in "Two Orphans," supported, according to the "paper on the wall," by the Union Square co. of New York; and it would be well to say just here that Lillie has a "snide" show.

MASSACHUSETTS. HOLYOKE. Pat Rooney's New York Star comb., which came 19th, played to good business, notwithstanding the occurrence of a grand concert at City Hall same night. Rooney's sketches took well, although not remarkably fresh. Lamont and Duero made the best hit with their Happy Hottentots. The other features were Morris and Fields, Dutch sketches; Billy Carter, banjoist; Wood and Beasley, the Delanos in society sketches, and Reynolds and Walling's German sketch, Dot Turnpike Gate. The opening piece of the evening, Who Wrote Shakespeare? was decidedly thin. Tourists 24th. Den Thompson returns 25th in Joshua Whitcomb, and it is safe to say that a crowded house awaits him, as special trains are already arranged for Springfield, Westfield and Northampton, where there is a big demand for tickets. Fanny Davenport is booked for March 25. J. M. Hill wants a date in the week of the 8th for his All the Rage co.

LOWELL. Music Hall: 16th, one of the most enjoyable entertainments of the season was given by Neil Burgess and his Widow Bedott comb. to a well-filled house. The support was very good, particularly Mr. and Mrs. Geo. Stoddard. 17th, Pat Rooney with a first-class variety co. to "standing-room only." 21st, Nick Roberts' Humpty Dumpty troupe, two performances. Coming: Little Corinne Opera Co. in The Magic Slipper; Lawrence Barrett in Yorick's Love, Huntington Hall: 20th, Gilmore's "Columbia," with chorus of 300 voices.

SPRINGFIELD. Pat Rooney comb. 20th, to fair business. The troupe is first-class. Lillie Eldridge, in Two Orphans, 24th; Den Thompson, in Joshua Whitcomb, 26th; Haverly's Mastodon Minstrels 28th; Neil Burgess in Widow Bedott March 3; Clinton Hall's Strategists 5th and 6th; Lawrence Barrett 12th. Gilmore's Band at the City Hall March 1.

Theatre Comique: Business the past week has been very good, house being crowded every night. Troupe this week consists of Barlow Brothers, Alice Murray, May Arnett, Laura Russell, D. B. Emery and J. F. Lamont, with regular stock.

GLOUCESTER. The Corinne Opera Troupe has a matinee and evening performance, 23d, of the Magic Slipper. The Nick Roberts Humpty Dumpty Pantomime co. is handsomely billed for the 26th under Messrs. Andrews and Johnson of Salem. Dan D. Saunders brings Yorick's Love, by the Lawrence Barrett co., March 2. John S. Moulton brings Tony Denier's Humpty Dumpty co.; fast night. J. O. Bradstreet, local manager, brings Haverly's Mastodons April 10. Buffalo Bill and co., March 30. C. A. Wing, the genial agent of John A. Stevens' Unknown co., was in town Saturday, but failed to secure a date. We had a very pleasant chat with Mr. Wing, and will gladly welcome him when he appears again in April.

SALEM. Mechanic Hall: The Salem Oratorio Society drew an immense house the 16th, the date of its annual performance. Lawrence Barrett, supported by a good co., played Yorick's Love, the 20th. The following companies are booked: Feb. 23, Arlington West & Peel's Minstrels; 24th, Gilmore's Band; 25th, Nick Roberts' Pantomime co.; 26th, Lillie Eldridge and co.; 27th, John A. Stevens and co.; March 2, Den Thompson; 18th, Haverly's Mastodon Minstrels; April 2, Tony Denier's co.; 5th, Boston Museum co.

TAUNTON. Theatre Comique co. of Providence 17th, to a poor house; gave a fair show. Union Square comb. 18th, in Two Orphans, with Lillie Eldridge as Louise, gave a good show, to a fair house. Lawrence Barrett, with a co. of fine artists, gave Yorick's Love, 19th, to a large house. The John A. Stevens comb. in Unknown is booked for March 1. Negotiations are pending with Den Thompson for a date in March.

LYNN. Music Hall: This has been one of the best seasons Lynn has ever seen. Nearly every show has done well. The attractions announced are: 25th, Gilmore's Band; 28th, John A. Stevens and co.; Widow Bedott comb. and Corinne Opera co.; March 1, Den Thompson; 3d, Lawrence Barrett; 2d, Lotta.

FITCHBURG. 19th, Boston Ideal Opera co., in Pinafore, to the largest house of the season. It is hoped Manager Smith will bring us other of his many attractions. The opera was done finely. 21st, California Minstrels make a return visit. 1st, Roberts' Humpty Dumpty.

SPRINGFIELD. Black's: Barlow, Wilson, Primrose & West's Mammoth Minstrels 18th, to big house; finest minstrel programme in the city for years. 24th, Boston Theatre co. in Drink. 26th, the Florence.

HARTFORD. 26th, John A. Stevens in Unknown; 27th, Nick Roberts' Humpty Dumpty.

New Hampshire. MANCHESTER. Smyth's Opera House: Neil Burgess in Widow Bedott 18th, to a good audience. Gilmore's Band 19th, to a fair house. "Columbia" was given by a chorus of one hundred voices, assisted by the band. It was well received by the audience. John A.

[CONTINUED ON EIGHTH PAGE.]

MR. PALMER'S VIEWS.

He Gives His Unqualified Approval to the Proposed Actors' Fund.

Wishing to obtain the views of some of the prominent New York managers with reference to the Actors' Fund, the question agitated in our columns the past two weeks, a representative of THE NEW YORK MIRROR called upon Mr. A. M. Palmer at the Union Square Theatre Monday afternoon.

"Have you read the articles in THE MIRROR, Mr. Palmer, proposing a fund to be raised and set apart for the relief and support of the needy people of the dramatic profession?"

"Yes, and the idea meets with my warmest approval. For some time previously I had considered the subject seriously, and had more than once thought of putting it into operation."

"You think the plan feasible, then?"

"Most certainly. With judicious and concerted action on the part of the managers, there is no question of its success. There is much misery among the aged and infirm actors which, under the existing state of things, cannot be relieved, and in my mind there is no doubt that these actors are a sadly-neglected class. The way things are at present, when a prominent professional dies, if he has been of sufficient note, a large benefit is arranged, and several thousands of dollars are placed at the disposal of his family. This plan is all very well, but it exhausts charity, and there is a lull till the next celebrated man dies. In the meantime the poor professional, whose name is comparatively unknown, passes away unnoticed, and his family is forgotten."

"You are interested, are you not, Mr. Palmer, in the Widows' and Orphans' Fund?"

"Yes, but its field of operations is limited. The plan is that of securing annual dues from the various members; but we find it hard to keep track of them. Still, what relief we can give is always appreciated and bestowed worthily. Only the other day a poor widow came here to my office, and she said that the small amount due her, \$25, was a perfect godsend."

"What plan would you advocate to carry out the project?"

"I would call a meeting of all the managers throughout the country, to be held here in New York some time during the Summer at such a date as would be convenient to the majority. Then let some mode of action be determined upon by the managers there assembled. My own idea would be to appoint a certain day upon which Grand Benefit performances might be given at every theatre throughout the country simultaneously. Why, here in this city alone I am sure we could raise a very large sum as a foundation of our fund. The actors who are so willing to do for everyone else are surely all willing to act for their needy brethren, and performances could be arranged which would not fail to be very attractive."

"What arrangement would you propose for the handling and disbursement of the money thus collected?"

"That could be determined upon by the body of managers. I think it could be fixed in this way, however: Let there be a central committee of managers appointed to whom all the moneys should be intrusted; let every circuit or district have some one manager who would be willing to act as managing director of his city or circuit, investigate deserving cases, and report to the central committee, which could deal with it according to the urgency or necessity of the moment. In this way deserving people could always be reached and aided, knowing to whom to apply."

"Do you think the public would respond liberally to this call?"

"I am sure they would. There is no one so quick to aid churches, hospitals and benevolent objects when called upon as the actor, and the public is not so ungrateful. I think, as to forget all feelings of gratitude. There is little doubt upon that score. If the managers will only work with one accord the desired object can be accomplished."

"Are you willing, Mr. Palmer, to let your name be used as supporting the proposed fund?"

"Certainly I am willing. You may say that I give my unqualified approval to it if properly carried out; and more, my support and hearty co-operation may be counted upon."

"Can anything be done this season?"

"My plan would be to make the thing one of national importance—a great and widespread movement, North, East, South and West, on the part of Managers, Profession and Public. In order to do this perhaps it would be best to defer action until next season. But, if it is deemed advisable to act at once, I am willing, as soon as the Irish Benefit question has been settled and acted upon, to exert myself here in New York to organize a benefit, and raise all the money we can. I should be only too happy to give the use of my theatre for such a performance."

The reporter thanked Mr. Palmer, and took his leave.

Here is Mr. A. M. Palmer, one of our best and most widely known managers, espousing the cause. Who will be the next to fall into line and follow his good example?"

We invite the out-of-town managers to make use of our columns for the purpose of discussing the question of the Actors' Fund, to express their opinions, and give every one the benefit of their suggestions upon this subject, which is, as it should be, close to the heart of every man interested in the welfare of the dramatic profession.

—Eliza Weathersby (Mrs. N. C. Goodwin) and her sister Jennie will visit England during their Summer rest. They have not been home in years.

—Capt. George T. Shaw, stage manager of the Volks Garden Theatre, in the Bowery, died suddenly of apoplexy on Friday last. He was found dead in bed. Capt. Shaw was a genial, pleasant gentleman, and will be missed by the patrons of the Garden. He was buried on Sunday.

—At the Halsted Street Opera House, Chicago, the management recently announced The Poor of New York. Mayo telegraphed his attorneys, and they exacted royalty under threat of an injunction. Mr. Mayo will leave no stone unturned to protect his rights in The Streets of New York.

—Charlotte Evelyn's Arabian Night party is meeting with unusual success financially—and it deserves it, for it is artistically an A1 organization. The engagement in Albany was a big draw, and a quick return was made. Mr. Thorne and Miss Evelyn are particularly praised by the press.

THE WEEK AT THE THEATRES.

The Lenten season is full upon us, but its influence toward diminishing the business at the various theatres seems lost. The week opened with matinees at the theatres in accordance with the time-honored custom of giving morning performances on the natal day of the Immortal George. Monday Salsbury's Troubadours returned, making their re-entrance at Haverly's; Tuesday night Chawls; or, A Fool and His Money, was produced for the first time at the Park; and on the same evening Dion Boucicault appeared as Myles-na-Coppaleen at Wallack's.

Salsbury's Troubadours began a three weeks' engagement Monday at Haverly's with the delightful entertainment that has won for them deserved credit and renown. When they played here at the San Francisco Minstrels last Summer their engagement was a remarkably profitable one for that season of the year, and attracted large audiences in the face of the disadvantages of warm weather and the exodus of the regular theatre-going portion of the community to the seashore and mountains.

Monday, both afternoon and evening, immense audiences assembled, that testified by their genuine enjoyment to the intrinsic merit of the performance. The Brook belongs to a species of light entertainment that has become very popular during the past year. It was the original that suggested the Tourists, Hobbies, and Minnie Palmer's Boarding School, a trio of successes that have attained great popularity everywhere.

The idea of a picnic participated in by a number of theatrical people off for a day's lark, gives unlimited scope to the five clever people engaged in its pleasure to demonstrate their fun-provoking points. It is a foundation on which there is an unlimited scope for a genius like Mr. Salsbury to build and elaborate, and to prove to whatever degree his inventive genius or his fancy may lead him. And he has built and elaborated and improved until the entertainment is one continuous flow of nonsense and fun and hilarity. The music that is introduced is bright and sparkling; the comedy is of the purest and most unadulterated kind; and the people are individually fitted to present the whole in the most agreeable and pleasurable manner. Everything is bright; everything goes with a freshness that many representations have not succeeded in dulling. It is neither too long nor too short; in length, breadth and thickness it is discreetly planned and carried out. Too much praise cannot be awarded an entertainment so thoroughly clean, healthy and withal enjoyable.

Nate Salsbury, the projector and proprietor of the organization, does some very artistic work throughout. His recitation about the Westerner who retails his experience at one of Rubinstein's concerts, is truly artistic, and was fully appreciated. The tramp was very well done also, displaying his abilities as a character actor. John Webster adds to the whole by his clever and quiet acting. John Gourlay is as funny as ever, his song, "What is Love?" receiving an encore. Nellie McHenry! What can be written of her that will do the fair subject justice? She is the very embodiment of effervescence, irresistible jollity, and with her neat dancing, sprightly singing, and aside from the difference in avoirdupois she reminds one of Lotta the irrepressible. Helene Dineon's voice has improved materially since last Summer, and she sang a couple of rather difficult songs with brilliant execution. Taken altogether, the Troubadours constitute the liveliest, lighthearted, gayest quintet of talented people that were ever gathered together.

The forces of Cross Purposes began the performance, and was very well done. Mr. Webster particularly appearing to excellent advantage. We are safe in predicting for them a uniformly successful and profitable engagement.

To Edward E. Rice is due the credit of having introduced to our stage that form of entertainment which is called American extravaganza, inaugurating it with his finest and best composition, Evangeline. Another work of this class was produced for the first time in New York at the Standard Theatre last Saturday night, entitled Hiawatha, the music by Mr. Rice and the libretto by Nathaniel Childs. Like Evangeline, it derives its name from one of Longfellow's well-known poems, but further than that it has principally to do with the dusky sons and daughters of the primeval forests. Hiawatha has no more connection with the work from which it takes its title than has the other popular burlesque.

The plot is of the frothiest, lightest character, and serves as a groundwork for the introduction of a number of pretty songs and to display Mr. Childs' abilities as a punster. Mr. Rice has succeeded admirably in Hiawatha, and the score is consequently bright, sparkling, and generally commendable. Among the numbers that are most striking and deserving of praise are "Bubble, Bubble," Minnehaha's song in the first act; a comic trio, "Conspirators Three"; the double quartet, "Indians Never Lie," and a charming duet between Hiawatha and Minnehaha in the second act entitled, "Tea and Toast and Kisses." Following is the cast: Hiawatha, Alice Atherton; Wm. Penn Brown, Willie Edouin; Romulus Smith, Louis Harrison; Remus Brown, Henry E. Dixey; Mr. Lo, George W. Howard; Yennadize, Lina Merville; District Telegraph Boy, Jennie Calef; Honey Dew, Pauline Hall; Hazel Dell, Nellie Beaumont; Old Man Aftad of His Whiskey, Mr. Lo's father, D. P. Steel; Scar Face Charley, Andrew Metzger; Sweet Face William, Edward Aiken; Minnehaha, Marion Singer; Mrs. Lo, Marion Elmore; Sally Bohee, Florence I. Baker.

Alice Atherton's handsome figure appeared to excellent advantage in the costume of the Indian brave Hiawatha, and her long experience in the burlesque business enables her to throw considerable dash into everything she does. Willie Edouin tried very hard to make the Quaker, Mr. Penn Brown, funny, but his talents, that shine forth usually with dazzling brightness, on this occasion seemed hidden under a bushel. The laughter-provoking element of the extravaganza was chiefly supplied by Louis Harrison and Henry E. Dixey, as Remus Brown and Romulus Smith, who played the Siamese-twin-like conspirators, and who

scored the hit of the piece. Their dances were neatly executed, and their business amusing and original. George Howard as Mr. Lo was somewhat tedious, but occasionally a glint of fun lighted up what was a dreary performance. Pretty little Marion Elmore's petite figure was enveloped in an ill-fitting militiaman's coat, a hat of the kind vulgarly called "stove-pipe," a pair of brogans, a rough frock, and papier mache papoose which dangled from her shoulders. Her hideous get-up, however, did not conceal her abilities, and she shone forth a bright little particular star in her own way. Her sister, Lina Merville, was as blithe and sprightly as ever. Rice's pretty chorus never looked prettier than they did in an array of picturesque Indian costumes; the scenery was fresh and quite elaborate, and the orchestra which between the acts was conducted by the composer in person was well trained.

Hiawatha furnishes a pleasant evening's amusement, and no doubt it will have as long a run as the management expect.

Monday night saw the last performance of what has been quite a successful revival of Engaged at the Park. Last night (Tuesday) was produced H. J. Byron's comedy Chawls; or, A Fool and His Money—a piece in which Toole made quite a hit in London. The comedy is in Byron's happiest vein, and if it is not too English in its coloring will probably be appreciated here. The dialogue is brimful of keen, crisp wit, but the piece lacks in brisk action, and doesn't possess quite enough "go." The audience, which was large, received the comedy with favor. The cast of characters was as follows: "Chawls," Liquorpond, James Lewis; Brabazon Vandaleur, Esq., W. J. Ferguson; Percival Hansome, J. G. Saville; Mr. Pentland, W. F. Owen; Milligan, Wm. Cullington; Kate Vandaleur, Rachel Sanger; Mary Draper, Ada Gilman; Jane, Marie Chester; Mrs. Ramsay, Lily George. The comedy is essentially a one-part piece, all the interest centering in the character of Chawls, the butler, who by mistake comes into his master's property, and whose efforts to adopt the manners and customs of a country gentleman furnish the humor of the play. Mr. Lewis as the parvenu Chawls carries the burden of the piece creditably upon his shoulders. He has evidently given considerable thought and study to the character, which stands out in bold relief against a background of inconsequential people who seem only to be introduced for the purpose of filling in. W. J. Ferguson's Brabazon Vandaleur was an excellent piece of character acting that met with recognition from the audience. He is a careful and conscientious actor. J. G. Saville was very shaky in his lines, and was generally stiff and amateurish. Owen and Cullington played unimportant parts acceptably. Rachel Sanger was seen to better advantage than in anything she has yet done this season. Ada Gilman is an excellent sourette, and she played a pert housemaid, Mary Draper, with life and vivacity. Marie Chester did a chambermaid neatly and effectively, and deserves commendation.

A Fool and His Money will probably enjoy a fair run, although it is not at all likely to take the town by storm.

The False Friend, at present indications, will finish the regular season at the Union Square, but Mr. Palmer is prepared, if business should diminish, to instantly put on The Two Orphans. Ash Wednesday and the night following, probably because of the commencement of the Lenten season, there was a considerable falling off in the receipts, and the Orphans was immediately put in rehearsal. Mr. Palmer having no desire to force a run of any of the productions at his house. Meantime the business became very large again, and there has been a large take of seats for two weeks in advance, and there is every prospect of its continuing good until the return of Louis Aldrich and Charles Parloe with My Partner, which is fixed for April 12. Should Mr. Palmer find, however, that at any one performance his patrons do not want \$500 worth of False Friend, it will be removed, and The Orphans put on the bills. Mr. Marston and his assistants are busy in the paint-loft of the theatre preparing new scenery for The Banker's Daughter, Danicheffs, Two Orphans and French Flats, which pieces are to be produced during a seven weeks' engagement at the Park, Boston, by the regular company, commencing April 12.

Harrigan and Hart in their Mulligan Guard Surprise have made another distinct hit. Nothing funnier can be conceived of than the ridiculous local incidents so successfully portrayed by the principals of the cast. The Comique has undoubtedly some of the finest negro comedians in the country, and all the members of the company have a distinct individuality of their own. Dave Abraham's new songs, particularly "Hark, Baby, Hark!" and "Never Take the Horseshoe From the Door," capture the house completely, and will no doubt become very popular. The parade of the colored secret order in lodge regalia, and their song, "The Full Moons," is another taking feature, and John Wild as the Lunar Crater and Billy Gray as the Fiery Mountain are immensely funny. The scenery and mechanical effects, by Charles Witham and Robert Cutler, add greatly to the attractions of the presentation. Business since the first night has been tremendous. The house has been packed every evening long before eight, and reserved seats are out of the question after 7:30.

Tony Pastor has an excellent company billed at his popular little theatre. The Emigrant Train is still a big drawing card. The burlesque "caught on" well at the start, and is particularly appreciated by those who have seen the original Tourists. Several new specialties have been added this week, including the pretty four St. Felix Sisters, the great burlesque artist, W. Henry Rice, James S. and Kitty Edwards, the Sheehans, Charles Redmond and George Blake. On board the Emigrant Car Bonnie Rummels makes the funniest of Dutchmen. Lina Teetern is very pleasing as Katrina. Sheehan and Jones repeat their uproariously funny Wrestling Match, and Niles and Evans have a new specialty. Tony Pastor himself sings three new and sparkling songs in his usual minitabile style, and an excellently made up olio is given every evening before the arrival of the Emigrant Train.

Abbey & Hickey's Humpty Dumpty at Booth's has evidently struck a chord in the popular heart, and the performances boom along every night to really excellent houses. The features are good, and the entertainment deserves the success with which it has been met. There was no Sunday night concert given this week, although the support the first two received ought to warrant the continuance of the series, especially as they were the best given in New York this season. There is every probability that Humpty Dumpty will have sufficient draught to attract until Edwin Booth commences his engagement March 28. These will be his farewell appearances previous to his English tour, and will no doubt be memorable.

On Monday Frank Mayo replaced Davy Crockett with The Streets of New York, a play with which of late years his name has been popularly linked. Mr. Mayo, as Badger, retains all the originality of the quaint characterization that was made celebrated by J. W. Wallack years ago, and surrounds it with a powerful interest. Laura Don played Alida Bloodgood, the heiress, better than it has been played in New York for a long time, and the support generally was equal to the requirements of the piece. Considerable care has been expended on the scenic effects—notably the well-known fire scene, which was very effectively done. The success with which Mr. Mayo's venture has been met is most gratifying to him, and warrants the hope of a lengthy season.

The brilliant run of The Pirates of Penzance at the Fifth Avenue is drawing to a close, necessitated by a prior lease of the house for the latter part of March, when Hearts of Oak is to be brought out. The Pirates' success has in every sense been deserved. Mr. Ford's management has been characterized by liberality, good judgment, and a regard for the comfort and convenience of the patrons of the theatre—as pleasant as it is novel. For Mr. Ford's sake—setting aside all other considerations—we are glad to chronicle the prosperity and profit of his season. The seats for the last nights are being rapidly disposed of.

At Niblo's Garden The Black Crook is winding up the second and last week of its production. This spectacle is one of those perennial works that always has some drawing power, no matter how, when or where it may be presented. Next week Gilmore intends closing us with a revival of Pinafore. The Ideal Opera company from Boston, a troupe highly commended and containing some very excellent singers, will be the first to give the opera since its exile a number of weeks or months ago.

Business has been so promising, Mr. Mackaye intends postponing all novelties at the Madison Square, and Hazel Kirke will remain the attraction indefinitely. The Madison Square has become what its projector intended it to be—a thoroughly fashionable theatre, and already it is building up a patronage among the most elegant people of metropolitan society. When Hazel Kirke is withdrawn Masks and Faces will be put on, with Rose Coghlan as Peg Woffington. Her first appearance at this house is contemplated with much interest.

Last night (Tuesday) Boucicault appeared as Myles-na-Coppaleen in his celebrated drama, The Colleen Bawn, before a large audience that received the time-worn piece with favor. Boucicault's Myles is a performance so well known as to require no particular mention. It remains the same as ever. Harry Beckett was the Danny Mann, Gerald Eyre the Hardress Cregan, Stella Boniface the Eily, and Ada Dyas the Ann Chute. The play was well presented.

The Royal Middy drew very good houses last week, notwithstanding the observance of Lent. Gilbert's play of Charity, after considerable newspaper controversy between Augustin Daly and W. S. Gilbert, was brought out at the Wednesday matinee before the largest midweek audience of the season.

Wallack plays My Awful Dad this week at the Grand Opera House.—Charley Backus, who has been ill, resumes his seat in the San Francisco circle this week.—The queer Parisian Circus continues another week at the Aquarium.

"The Good that Lives in Us."

Gentle pity touches most strongly the woman's heart, her tears are ever readiest to flow, and her hand the first opened to charity's call. So many instances of this charm of womanhood are occurring every day that it would seem difficult to select an instance at all exceptional in its nature; but we have learned of one deed of charity and commiseration which is a crown to the many virtues of the generous lady, who, in her modest, quiet way, has relieved much of this world's distress.

A poor woman lay for weeks upon a sick bed; one day last week, as her little daughter crossed the threshold with a few pennies obtained by pawning the last article of value left in the miserable room, the mother passed from pain and misery to the peace and rest of Nirvana. She was of good family; her father living in New England, rich and comfortable, refused to contribute a penny to the burial of his daughter, and the prospects were that the unoffending lady would be consigned to repulsive burial in the Potter's Field. By chance, Miss Elsie Wilton, a noble woman and accomplished actress, of the Union Square Company, heard of the facts, and with characteristic generosity at once set on foot measures for according the poor corpse decent burial. Success attended her, and in in Evergreen Cemetery the storm-tossed daughter of a heathen father has a place among the dead that are honored and loved of humanity. Of Miss Wilton and her noble deed it is said, "Verily, and their glory shall not fade."

Sol. Smith Russell will remain with the Berger family only during the remainder of this season. Next Fall he starts out with a play of his own, under the management of Fred G. Berger.

—The Kiraflays claim the right to play The Black Crook in New York for all time. John Brown is agent for the Barras estate and denies the claim. E. G. Gilmore has bought the right for the United States, including New York City. Hence a fine lawsuit is looming up in the near future.

PROFESSIONAL DOINGS.

—J. H. Haverly is in town.

—Tony Hart is the most unctuous wench on the stage.

—Morris Simmonds will return to New York in April.

—Fanny Davenport opens next season with a new play.

—Ed. Rice claims to be several thousands ahead this season.

—Mattie Lancaster, the soprano, is engaged at Daly's.

—Widow Bedott follows Salsbury's Troubadours at Haverly's.

—Charley Wing and Dave Peyser are both with John A. Stevens.

—The Irish benefit at Booth's last Thursday realized only \$225.

—Tony Pastor has made a ten-strike with his burlesque, Go West.

—J. K. Emmet begins an engagement at the Grand Opera House March 8.

—J. M. Hill is still quite unwell in Boston, although gradually getting better.

—The FAMINE in Ireland is a FEAST for the Herald. Its circulation is unprecedented.

—Annie Pixley and Frank Chautau are booked for an early date at the Standard.

—Sydney Rosenfeld will "adapt" the farce Turn Him Out, and entitle it Throw Him Out.

—Strobridge & Co. are getting up very unique printing for the Tragedians of Kalamazoo.

—The Weathersby-Goodwin company do not appear at the Standard Theatre in March.

—The most contemptible feature of Byrne the Blackguard's case is that he pleads the Baby act.

—Ed Wilkes is doing some very creditable work as Hercules with Daly's Arabian Night company.

—The cast of Bartley Campbell's Clio will include Rosa Rand, Verona Jarbeau and other favorites.

—Boucicault will open in The Shaughraun at the Park Theatre, Brooklyn, the first week in March.

—Considering recent events, the columns of the Blackguard were very, very bare of interest last week.

—The Ideal Pinafore company, a strong organization vocally, begins an engagement at Niblo's Monday night.

—Frank Mayo has accepted for early production at his Olympic an original play entitled Scenes in Leadville.

—F. C. Bangs will support Booth in his coming season. Kate Meek and Nina Varian have also been engaged.

—The French Flats combination is doing remarkably well on the road. Baltimore this week; Washington next.

—Stuart Robson has administered a wholesome rebuke to a "pious fraud" in Detroit. See his letter in another column.

—Bandmann opened in Louisville to thirty-nine people—which lacked one of being Maatodonic. 39—count 'em—39.

—May 17 is the musical festival week in Cincinnati and is always a harvest for amusements. This is a hint to managers.

—Edwin Booth will give a matinee performance at the Brooklyn Academy, early in March, in aid of the Irish sufferers.

—Haverly makes an announcement of import to minstrel performers. See his Maatodonic advertisement on twelfth page.

—Gus. Frohman, the popular agent now attached to Haverly's Genuine Colored Minstrels, is in the city for a few days.

—Benjamin F. Russell, the well-known theatrical lawyer, died on Friday last. The funeral took place in Boston on Sunday.

—Ernest Stanley avers that he knows of no feeling other than friendship existing between himself and Miss Jennie Weathersby.

—John Foster, the California star comique, is engaged for the Tragedians of Kalamazoo, and will arrive in New York to-day (Wednesday).

—Florence Davenport, the contralto, has refused an engagement with The Pirates of Penzance. The figures were not high enough.

—The Tragedians of Kalamazoo are now rehearsing, and members of the organization predict one of the greatest of all comedy successes.

—Frank Offner's Novelty company is turning the heads of the children and draining the pockets of their parents just beyond the Mississippi.

—Upon the length of the run of The Colleen Bawn at Wallack's depends whether Rose Lisle's new play will be brought out this season or not.

—The Kate Girard combination is resting for a few days. Elliott Dawn, the manager and author of Prejudice, proposes to speedily reorganize for another trip.

—Harry Lacy and Tom Scott are the best of friends. Harry claims that there is a railroad tie between them, as he is a shareholder in the Pennsylvania Central.

—Fred G. Maeder, the avant courier of the Mephistophelian Herrmann, is in the city. He is just from the Slope, and reports amusements as very dull.

—Andrew J. Sink, proprietor and manager of Sink's Opera House, Rome, N. Y., died on the 16th, of Bright's disease of the kidneys. He had suffered from the complaint for some time.

—H. C. Jarrett has engaged Estelle Clayton to play the leading part in Fun on the Bristol. Miss Clayton has accepted an offer from E. E. Rice to play Evangeline next season.

—W. H. Brown made a flying visit to Boston last week, and while there was the guest of James Wentworth, the popular manager of the Gaiety Theatre, and enjoyed a drive behind his famous trotters.

—Ed. Knowles, Joseph Grismer, Harry Colton, Walker Lennox, J. H. Burnett, Rose Lisle, Phosa McAllister, and Mrs. J. H. Burnett have been engaged for the Leadville Opera House, commencing about March 1.

—Manager J. M. Barron of Charleston, S. C., was married on the 19th in Baltimore. The bride is Fannie C., youngest daughter of the late Robert J. Park of Philadelphia. May the couple find prosperity in the land of the Palmetto.

—Herr Bandmann has met Col. Morris-Miller of Ohio, and the next time the distinguished German takes in the Buckeye State he will be very careful not to be taken in by the bold Colonel. Poor Bandmann! He has had very little luck, but to have met the Columbus manager—that has laid

THE DRAMA IN THE STATES.

(CONTINUED FROM FIFTH PAGE.)

Stevens in Unknown 24th. Nick Roberts' Humpty Dumpty co. 28th. Lotta March 1. Den Thompson 5th. Lawrence Barrett 6th.

Items: Neil Burgess, after his New York season, will be the guest of Denman Thompson at his summer residence, Swansey, N. H.—Among the chorus-singers in Columbia was Gov. Head and ex-Mayor Gay of this city.—It is now definitely settled that a new Opera House will be erected here during the coming Summer. The stock has all been taken. It is to be finished in October.

Maine.

PORTLAND.

Theatre: 16th, Nick Roberts' Humpty Dumpty co., introducing the novelty of three clowns. The venerable pantomime was produced in a fine manner, and, notwithstanding its age, drew a full house. 19th, 20th and 21st, Neil Burgess in Widow Bedott, one of the most laughable pieces ever produced in this city. Mr. Burgess, as the Widow, is immense, and the support excellent throughout. The co. gave four performances to good business. 23d and 24th, Lawrence Barrett; 27th and 28th, Lotta.

City Hall: 23d, 24th, 25th and 26th, Reward. March 5 and 6, Little Corinne Opera co. in Magic Slipper.

Item: The plans for the proposed alterations in Music Hall have been completed. Portland has long felt the need of a first-class theatre, and there is now every prospect that we shall have one. The plans give a seating capacity of 1,000, with standing-room for 300. Stage dimensions are 40 x 50, with an opening of thirty feet. There will be a large cloak-room, manager's private room, and a separate entrance and box-office for the gallery; also nine large dressing-rooms, fitted with every convenience. The decorations will be entirely new, making it in every respect a first-class theatre.

RIDGEBURY. Tony Denier's Humpty Dumpty co. is announced to appear soon.

New Jersey.

PATERSON.

The Almayne Comedy co. appeared in Fate, 18th, to moderate house, owing, no doubt, to rainy weather. Performance very good. 14th, Juvenile Pinafore co. to fair business. Ticket-of-Leave Man was given by an excellent co. under E. H. Gouge's management, to very moderate business. They certainly deserved a full house. Haverly's Minstrels 18th, to packed house. 19th, Union Square co., in French Flats, to a fair house. Excellent co. Buffalo Bill to-night, 20th. Bookings: Mary Anderson 24th (date changed for second time); Richmond and Van Boyle in Our Candidate; California Minstrels 29th; H. G. Clarke Dramatic co. 28th; Pat Rooney March 3; Daly's co. in An Arabian Night March 10.

TRENTON.

Taylor's Opera House: The capacity of this place has been well tested twice the past week; on the 16th by Haverly's Mastodon Minstrels—a company which in point of numbers and ability it would be hard to excel; and 17th D'Oyley Carte's Company C produced The Pirates of Penzance. The opera is produced with a liberality and completeness very creditable to the management and complimentary to a people competent to appreciate what is really good. 10th, as is usual when Buffalo Bill visits this place, the Opera House was jammed to witness The Knight of the Plains. 20th, the Union Square co. gave French Flats in a way that delighted a very fair audience. E. H. Gouge's Jersey City Academy co. was to produce The Ticket-of-Leave Man 21st, but they failed to come to time.

JERSEY CITY.

Salsbury's Troubadours gave their bright entertainment three nights last week at the Academy to excellent houses. Last night (Tuesday) the Richmond and Van Boyle comb. appeared in Our Candidate before a large audience. Stock co. returns Thursday night and presents Ireland as It Was and Put Him Out for the balance of the week.

Pennsylvania.

PHILADELPHIA.

Academy: Her Majesty's Opera co. were heartily welcomed. The co. has been peculiarly unfortunate, however. Tuesday Miss Cary was sick and unable to sing. On Wednesday Mlle. Ambre was unable to appear on account of bronchitis, and on Thursday Marion appeared in Dinorah, but was suffering from such a severe cold that it was impossible to hear her above a whisper; but she struggled through two acts, omitting the shadow dance, and the performance concluded with the third act of Trovatore. Monday the Magic Flute will be sung, and Tuesday Aida will be given, which will close the present season of Italian opera in this city.

Walnut: Fanny Davenport commenced a two weeks' engagement on Monday. She appears in Pique, Divorce and Cymbeline.

Park: J. Clinton Hall's Strategy co. appear this week in The Strategist. This same co. appeared a few months ago at the Broad Street Theatre. 1st, Princess Toto.

Arch: Third and last week of Hearts of Oak, which has drawn so far large houses. 1st, Richmond and Van Boyle.

Broad: The Pirates of Penzance is having a triumphant run.

Chestnut: Pygmalion and Galatea the present week. Saturday Henry Lee receives a benefit, when Hunted Down will be given with Mrs. John Drew in the cast.

North Broad: Princess Toto has been so successful that it will be given for another week, and next week will be transported to the Park, owing to previous engagement. 1st, The Seecadet.

Wood's: Lillie Hinton in School. At the matinees she appears in Lady of Lyons.

New National: The Rentz-Santley troupe have opened for one week, and are certain to do a big business.

Eleventh Street: Carncross' Minstrels continue to crowd the house nightly.

Grand Central: Victoria Loftus Female Minstrels—Viola Clifton, Eunice and Laura Moore, Emma Conway and Lou Vavasour.

Millers: Boisset Bros. Mons. Avolo, Frank Livingston, Fred J. Huber, Charles and Dan O'Brien, Kitty Allene, Kitty Rowell, and the Great Kinaldo.

Alhambra: Turner, Welch and Harris, Webster Bros., John B. Wills and May Adams, Howard and Sanford.

International Comique: Tom Sayers, Reynolds and Cogill, and Redmond and Clifton.

Opera House: Gotthold's Octoroon comb. opened 16th, and played the week to good business. The reception accorded ex-manager Gotthold must have been very gratifying to that gentleman. His first appearance on Monday night was greeted by prolonged

applause, and cries for "speech" were made. Mr. G., however, failed to respond. Messrs. Hicker, Stockwell and Edmonds and Mrs. Baker, who were members of the Opera House stock in former years, were readily recognized and handsomely received. The support by the co. was fair. Uncle Tom's Cabin will be revived by this co. Palmer and Johnson of the Opera House are building the scenery. Oliver Doubt Byron in Across the Continent 23d; Ada Cavendish March 1; Aldrich and Parsloe 8th; McKee Rankin 15th.

Library Hall: Mahn's Fatinitza March 1, one week. Strakosch's Italian Opera troupe will fill four nights of week of March 8, and Gilbert and Sullivan's Penzance Pirates will tunelessly relate—for one week, March 15—the requisite number of years for a man to attain his majority who is born on Feb. 29.

Williams' Academy: Business could not have been much larger the past week. The auditorium was filled to suffocation at each performance. The Rentz-Santley Novelty co. was the attraction. The programme consisted of a minstrel scene, olio specialties and an operatic burlesque on Pinafore, all of which were well rendered. The co. for the present week is as follows: French Troupe Devene, the Carrolls, Bobby Newcomb, George Kaine, Louise Montague, McIntyre and Heath, Devlin and Tracy, Charles A. Grear, Harry Shay, T. F. Thomas, Ed. Neery and Lucy Clifton. March 1: Reynolds and Cogill, Larry Tooley, Pauline Batcheller, Minnie Jackson, Crossley and Elder, Lottie Winnett. 26th, benefit to John Parry.

Diamond Street Varieties: A straight variety programme, interpreted by a good co., succeeded in drawing large-sized audiences the past week. Opening 23d: Ida Willis, serio-comic; Nellie Waters, song-and-dance; Carrie and Emma Glenn in songs; James Carr, Ethiopian comedian. Continuing: George Garland, Cherry Chapman, Mons. Henrico and Charles Benedict. Booked to open March 1: Ward and Wells, Joe Creamer and Maggie Christy.

Trimble's Standard: Owing to unsatisfactory business, the house will close for the present. Several parties are communicating with Mr. Trimble with a view to leasing the premises. Charles McDonald will have the preference, in case he can furnish the required security.

Items: Beaver Falls, Pa., will probably erect an opera house at a cost of \$10,000.—Hattie Forrest of the Rentz-Santley co. had a valuable ring stolen from her while in this city. The article was found upon the person of John Walker, a colored servant at the St. Clair Hotel. The "gentleman" was arrested, and the chances are that his future address for some time to come will be at the Western Penitentiary.—The Opera House has been tendered for one night free of charge for any entertainment that may be gotten up for the benefit of the poor of this city.—Dr. James L. Thayer has secured Harry Williams' electric light for his wagon show now organizing in this city.—The Elks' social session, held 15th, was well attended. All professionals in the city contributed their services toward making the affair enjoyable.—Murray Trimble is sick of the show business, and is anxious to permanently retire. He informs me that he would rather be a member of our city's notorious gang, known as the Twelve Apostles, than run another show. The apostles are gentlemen who endeavor to keep our streets clean by process of scraping the mud therefrom. Murray is evidently not proud.—The principal duty of the chairman of the Elks at their social sessions seems to consist of the continually firing the "referee to become a committee" for allowing the Chair to become "out of beer." As the gentleman's capacity for storing the national beverage seems to be unlimited, the fines collected during the evening go far toward furnishing the lodge with coal during the winter.—Leavitt modestly counts on \$20,000 profit in his Rentz-Santley venture during the present season.—Much to the regret of Pittsburghers, John Cannon writes that Harrigan and Hart will not visit this city during the coming Summer.—The following people were to have appeared at Trimble's the coming week: Frank and Fanny Davis, Bella Wallace, Lowell Bros., Al Lawrence and Mlle. Lorraine, Jefferys Warner, Susie Elm and Dingle and Wilson.—The New York Mirror arrives in this city every Thursday morning, and can be had at news-stands of W. W. Edgar and John W. Pittcock in Fifth Avenue.

READING.

Academy of Music: Bells of the Kitchen booked for 6th and 7th, appeared only on 6th; very snide. Barney Macaulay 9th to a large and highly delighted audience. Tony Denier's Pantomime co. 12th; very good. Dr. Clyde 17th and 18th; performance very fine. Fanny Davenport 20th, as Mabel Renfrew in Pique, before a large and select house. She was warmly greeted, heartily encored, and well supported.

Grand Opera House: 17th, Slavina's Uncle Tom to a large house; the best Uncle Tom party that has appeared here. 19th, Mendelssohn Quintette Club; excellent entertainment. 20th, J. H. Taylor, J. B. Roberts, W. A. Chapman Marie Wells, and a fine co. in Burning Embers. 28th, Annie Pixley and co. in M'liss. March 6, Slavina's Uncle Tom co. return visit.

DANVILLE.

Opera House: Emerson's Megatherians were greeted with a full house 20th, every available seat being taken. They gave a very satisfactory entertainment. The troupe, outside of Billy Emerson, exceedingly weak. J. W. Carner has rechristened his co. "Old Cattaraugus comb." with Dan Starman proprietor and manager. They produced the above-named piece (Old Cattaraugus) 21st, to a good house. The co. is fair. Booked: 1st, Rosenfeld's Dr. Clyde; 4th, Annie Pixley's M'liss; 13th, James Ward's Danites.

ERIE.

Park Opera House: Germania Theatre co., of Buffalo produced Daughter of the Regiment 16th, to good business. Mahn's Fatinitza co. followed 17th, to small business, which accounts for the wretched manner in which the opera was produced. This week we are to have Collier's Banker's Daughter comb., 23d; Alice Oates in Grotto-Grotto, 26th; Oliver Doubt Byron, 1st; Kate Claxton and co. 3d.

LANCASTER.

Opera House: 13th, Tony Denier's Pantomime co.—a first-class one and favorites here drew a crowded house. 14th, Barney Macaulay with an excellent support. 17th, Buffalo Bill had a big audience. 19th, Fanny Davenport in Pique, before a large and refined audience. 20th, The Pirates of Penzance drew well. The Danites 23d; Mary Anderson 27th.

WILLIAMSPORT.

Academy of Music: 20th, Mlle. Rentz's Minstrels, to a fair-sized audience. The performance throughout was of what is termed the "variety order," and each performer

gave a good rendition of his or her part. 21st, Emerson's Minstrels, to a large and delighted audience. The entertainment throughout was first-class. Booked: Haverly's Mastodon Minstrels, but no date fixed.

WILKESBARRE.

John T. Raymond played in Woolfett's Roost 17th, to excellent business. Emerson's Megatherians 18th, to a medium house. Haverly had the city covered with lithographs, posters and dodgers.

HARRISBURG.

John T. Raymond, 16th, in Woolfett's Roost, to small and disappointed audience. Oliver Doubt Byron 19th, small house. Dr. Clyde 20th. Mary Anderson March 2.

PITTSBURG.

Music Hall: 19th, Emerson's Megatherians to a good house. Dr. Clyde 27th. Haverly's agent is in town, but as yet no date has been fixed.

POTTSVILLE.

Academy: 14th, Fanny Davenport, to a crowded house; audience delighted. Dr. Clyde 21st; Danites 25th. Annie Pixley's agent in town; no date as yet.

BLOOMSBURG.

Opera House: The Danites (Philadelphia) are booked here for March 12.

Delaware.

WILMINGTON.

16th, Buffalo Bill in Knight of the Plains; crowded house. 18th, Pirates of Penzance, to a large and admiring house. 21st, French Flats. 23d, Annie Pixley in M'liss.

Maryland.

BALTIMORE.

Ford's: Humpty Dumpty has been very well patronized, considering the Lenten season, which always leaves a little blank in a manager's pocket. The pantomime as produced by the Denier co. is exceedingly well done. The tricks, which are essential to its success, were in some instances very clever. Geo. H. Adams (Grimaldi), the clown, was remarkably good and funny in the extreme. Wm. Emice, the Harlequin, was acceptable, yet I have seen better in the same role. Pantaloon, as portrayed by Charles Adams, was very unique and amusing. Mabel Stanton, as Columbine, showed us how prettily the character could be sustained without over-reaching it in any particular. In conjunction with the pantomime the following very clever artists appeared: Davenport Bros., acrobats, and the military prodigy, George Ellsworth. This week, French Flats.

Holiday: For the second week of Emmet's engagement, Fritz among the Mormons held the boards for two nights, but the star was the only one who seemed to be easy in the lines. The play cannot compare with Fritz in Ireland. Though the scenery is fine, it will not suffice, as the people go to see Emmet and not the scenery, yet I would not deny, but that the scenery was somewhat of an acquisition to the play. Fritz in Ireland was performed balance of week. Emmet is so well known and has been so thoroughly commented upon that to attempt to criticize him would be but an often repeated (printed) story. The company supporting him is good. This week Ada Cavendish, supported by S. W. Piercy, and co.

New Central: Quite an array of variety artists last week, as follows: French Sisters, in songs and dances; Prof. Rhinehart and his dogs; Dolph Levine, caricaturist; and Morello Bros., gymnasts. In the dramatic part of the programme, Charles Foster appeared in his sensational drama, Saved at Seven, supported by a well developed co. Generally at variety theatres the dramatic part of the programme is but a farce, but at this cozy resort it is an exception. Manager Kernan has endeavored, and with success, to give a good entertainment throughout. This week, Leonzo Bros. and dog Tiger. Rupert's Dog; or, the Mexican Outlaw.

Front Street: The attraction was centered in Frank A. Tanchill, who appeared in the drama, Blind for Life. Mr. Tanchill, as a stock actor, would be acceptable, but as a star, never. The cast embraced the old and well-known comedian, S. W. Glenn (of Richard 3 Times fame), who acted his part well, as he always does. The balance of the co. were only moderately fair. This house will be closed this week, but re-opens March 1 with Robert Stickney's Imperial Parisian Circus.

Academy of Music: 23d, Powers' co. in Dr. Clyde, one night only, for the benefit of the relief fund of the Balto. Press Association. The play will be produced under the immediate supervision of Sydney Rosenfeld, the author. Her Majesty's Opera co., appears 25th, 26th, 27th, 28th, in the following operas: La Sonnambula, Aida, Faust, Lucia di Lammermoor, and Mignon. The season promises to be a propitious one.

Masonic Temple: 23d, one night. Slave Jubilee Singers, for the Irish relief.

Items: The second Peabody Symphony Concert came off 14th. Henrietta Beebe sang six of Rubinstein's songs. This lady, although not having a voice of great compass, has nevertheless a sweet and sympathizing one. Her intonation is exceedingly good.—The third concert took place 21st. The singer on this occasion was Antoinette Henne, and the pianiste Mme. Nannette Falk-Auerbach. Miss Henne is well-known in this city, and is much admired for the artless, childlike manner in which she graces her singing. She sang three of Sacchi's Italian songs, and three of Schumann's songs. Mme. Auerbach is an artist of rare merit, and is noted for her remarkable memory—playing everything without notes, and with a decision and exactness that is truly charming.—Jerome Hopkins, of free choir fame, is to give three lectures and concerts—time and place not yet settled.—Col. Mapleson, Wm. J. Davis and W. G. Croft, of Her Majesty's Opera Company, are here; also John F. Ward and wife.

District of Columbia.

WASHINGTON.

National: Ada Cavendish won many admirers last week by her charming renditions of Beatrice, Mercy Merrick and Lady Clancarty. The last-named play was given for her benefit Friday night. At its close Miss Cavendish recited "The Charge of the Light Brigade" with fine effect. Mr. Piercy and the co., generally, render good support to the fair star. Baltimore this week, then Pittsburg. The Tourists in a Palace Car commenced a week's engagement, with matinee, 23d. Mary Anderson March 1.

Ford's: Barney Macaulay was as pleasing as ever in Uncle Dan's last week, and drew fair houses. Minnie Madden was "cute" as Clip. This week, An Arabian Night by Daly's co. French Flats March 1.

Theatre Comique: This week Murray and Hedges' comb., consisting of Murray and Hedges, Mlle. Hennette, Annette Craven, Morello Brothers, Fred Roberts, Walter Mack, McPherson and O'Neil, Joyce Martelle, Harry Woodson, and a great female minstrel troupe; Jake Budd in The Last of

the Modocs, and the stock co. in That Blessed Baby.

Items: Prof. George W. Morgan, organist, and Maud Morgan, harpist, assisted by several vocalists, give concert at Calvary Baptist Church 27th.—Levy, cornetist, with other New York artists, at Lincoln Hall March 4 and 5.—Mrs. D. P. Bowers goes to New York to-morrow. Her friends here are sorry to lose her, but glad that she has reconsidered her determination to quit the stage. She cannot well be spared yet awhile. Her daughter, Mrs. Frank Bennett, has been visiting here for a short time, and returns to her disconsolate spouse to-morrow.

Virginia.

RICHMOND.

Theatre: Barney Macaulay in A Messenger from Jarvis Section 23d, 24th and 25th. Comique: The attractions last week were Gordon and Chambers, Mattie Bliss, Mabel Wallace, the Bordeaux Sisters, Mattie Grey, B. Smith, J. W. Davidson and Master Sedgwick. Gordon and Chambers closed 21st, for Danville. Christie and Williams open 23d. Business fair.

LYNCHBURG.

Opera House: 16th, J. T. Ford's comb. in Galley Slave, to good business. Jos. Murphy in Kerry Gow, March 5 and 6.

West Virginia.

WHEELING.

Opera House: This week Barlow, Wilson, Primrose & West's Minstrels 16th, to the largest house of the season. This was pronounced by everybody to be the best show on the road. The Oofy Gooft co. opened on the 21st for two nights. Mahn's Comic Opera co. booked for 26th, 27th and 28th.

North Carolina.

CHARLOTTE.

John T. Ford's co. rendered The Galley Slave, 18th, in a finer style than any play has ever been rendered on our stage. By special request he cancelled his Spartanburg date, and gave us Fun on the Pacific, 19th, to a large and appreciative audience. To come: The Hartley-Denck comb. 20th. Jos. Murphy, March 1 and 2. Barney Macaulay, 3d. After which we have nothing more booked for the present season.

South Carolina.

CHARLESTON.

Joseph Murphy 23d, 24th and 25th; Abbott Opera co. rest of week. Ford's Galley Slave co. March 11, 12 and 13.

COLUMBIA.

Opera House: Joe Murphy in Kerry Gow, 26th.

Georgia.

SAVANNAH.

Joe Murphy in Kerry Gow 19th, 20th and 21st, to good business. Emma Abbott March 1, 2 and 3. Salsbury's Troubadours 4th and 5th; but learn they will not appear. Galley Slave follows 9th and 10th. Barlow, Wilson, Primrose & West return 17th.

ATLANTA.

The audience that greeted Milton Nobles in The Phoenix, 16th, at De Givie's, was very large. A Man of the People 17th, to fair house. Emma Abbott 24th, in Romeo and Juliet.

Louisiana.

NEW ORLEANS.

This has been one of the most checked weeks for "snide" shows we have had in this city for years. The fakir Nickle at the old St. Charles, under the management of Bob Strong and Andy McKay, by false announcements of their intention to give every person who visited the theatre a valuable present, drew together a large number of persons, embracing all nations and colors. Of course the most of them were deceived, some few only obtaining slate-pencils, curtain rings, and other articles of like value. A general row ensued. The police, however, dispersed the crowd; but the next morning many of the disappointed ones returned and demanded their money. Bob Strong, who shows the white feather at the slightest provocation, sent for a body of the police to protect his person. One of the duped parties made an affidavit against Andy McKay, who was arrested and incarcerated in the Parish Prison to await trial. Of course the theatre has not been open since.

The next exciting event was the abrupt closing of the Bijou Theatre, caused by the proprietor's (Snelbaker's) wife eloping with the treasurer and the cash-box. The parties were caught and brought back to the city, and held until Snelbaker, who has a similar place in Cincinnati, could send a detective down here.

The Emma Abbott Opera co., at Hall's Opera House, are playing to only fair business this week. The morning papers are giving it to honest little Emmarather rough. Rice's Evangeline comb. in their second week at the Academy of Music are playing Conrad the Corsair the entire week, which is rather too much of a good thing. Business is falling off. One week is enough for this co. in this city, especially as they have been here two seasons before with the same burlesques and about the same people. This organization has always played good engagements here. To keep up their popularity the manager will have to bring new people and new plays.

The Abbott co. close this week. Hall has no attraction for next week, and, in fact, I don't hear of anything further for the season. The Academy—the only reliable and regular theatre in the city—plays next week the Weathersby-Goodwin Froliques, commencing Sunday, 22d. The Evangelines go through Texas. Abbott co. go West, via Memphis. Manager Bidwell has a long string of attractions yet to play this season, and will keep his Academy of Music open until May. The list comprises Milton Nobles, Barney Macaulay, Haverly's Juvenile Pinafore co., Barlow Wilson, Primrose and West's Minstrels, Sam Colville's Opera-Burlesque co., Daly's Arabian Night co., and others.

Texas.

GALVESTON.

Tremont Opera House: Mr. McCullough and co. closed their engagement 14th. The week was a most brilliant one. The house was crowded each night. 16th, Weathersby-Goodwin Froliques one week. They will draw well. 23d, Rice's Evangeline.

Kansas.

TOPEKA.

Frank Uffner's Novelty co. to large biz., 16th and 17th. Show fair. The Kendall Comedy co., 19th. Haverly's C. C. P. co. have cancelled. Big Four Minstrels next month.

Nebraska.

OMAHA.

The theatrical events of the week have been few. At the Academy, 18th and 19th, the C. L. Graves comb., with George C. Boyface as leading man, played Queen's Evidence, to poor business, though the show was

good and worthy of full houses. They go from here on a short trip West, and on returning will show here again 3d.

Canada.

MONTREAL.

Academy of Music: H. M. S. Parliament was brought to light on Monday, and has met with decidedly more than ordinary success. The piece is a very clever satire on the Civil Service of this country and the Cabinet Ministers, and will allow of a good run in Canada; but it is purely local. The impersonations were very good, being almost to the life, and the appearance of each was the signal for long and loud evidences of approbation. The cast is admirably distributed, and includes J. H. Stuart, Andrew Waldron, Sidney Smith and Clara Douglass—all of whom are known more or less in your city. They have each created a first-class impression. The scenery is fine, and was painted especially for the piece. Altogether, Mr. McDowell may be congratulated on having succeeded so well.

Theatre Royal: The Holman Opera co. prolonged its stay through the week, playing to really good business, considering that it is the third week, and that Montreal has had more than its share of opera this season. The programme was Trial by Jury and Lake of Killarney in the early part of the week, and Pinafore the latter part.

Item: George Ryer is in town arranging for the Arabian Night co., which appear at Academy next week.

TORONTO.

Grand Opera House: The Arabian Night co. played all week to good houses, and the skilfully put together batch of absurdities brought forth many a hearty laugh. Mr. Piton promises a succession of first-class entertainments, which will, no doubt, honor him with brilliant success.

Royal Opera House: A few had the pleasure of seeing the St. Salem Burlesque and Variety co. on the 16th, 17th and 18th. Friday and Saturday the Alice Oates co., to very good houses. This week Gill's Goblins.

Mechanics' Hall: 19th, Alice Oates Comic Opera co. in The Little Duke, gave entire satisfaction to a large audience. Spencer H. Cone, advance agent for the Kate Claxton comb., is in town, and has billed Two Orphans for 25th, 27th, and matinee 28th; Mrs. Scott-Siddons March 12, 13th, H. M. S. Parliament.

ST. CATHARINES.

We had the pleasure of a second visit from the jaunty little actress and vocalist, Minnie Palmer, 14th, in her Boarding-School. She has improved considerably since her last visit. Scandal, of course, was as good as usual. Kate Claxton 24th.

California.

SACRAMENTO.

19th, 20th, 21st, the Standard Juvenile Pinafore Troupe. They go East from here and open at Haverly's (Chicago) in April. The attempt to form a concert comb. with Ketten, Wilhelm, and Vogrich, has failed from the fact that Ketten is under engagement to use none but Chickering's pianos, and the other musicians have agreed to play on none but the Steinway. It is rumored that Ketten will go to Australia under the management of Fred Lyster.

Horses and Sheep on the Stage.

It was not until three-quarters of a century after Rousseau's time that horses, or even a single horse, was destined to appear on the boards of the Paris Opera House. To Meyerbeer, or perhaps to Meyerbeer and Scribe conjointly, belongs the doubtful honor of having introduced live horses in the musical drama. But long before Marguerite de Valois rode on to the stage in the opera of Les Huguenots, a real horse had, in the year 1682, appeared before an ordinary theatrical audience in the character of Pegasus. As poets, according to an inhuman creed, make better verses for being kept without money, so it was held that the unhappy Pegasus ought, until the end of his performance, to be deprived of oats. The sensation of hunger, it is said, gave a "certain ardor" to the movements of the poetic courser; and the sound of corn shaken in a sieve had the effect of making the proud but famished steed neigh, snort and stamp in a style thought worthy of Pegasus himself. The white horse which figured in the first representation of Les Huguenots, at our Royal Italian Opera, without being precisely a Pegasus, had often served as hack to one of the greatest of English writers. It was, or had been, the property of Mr. Thackeray, and answered to the name of "Becky Sharp." From the work in which Servandoni in the Eighteenth century introduced at the Dresden theatre 400 horsemen, to the one-horse opera of Les Huguenots, the step is indeed a long one. Nor does it seem to mark a progress; though, as a matter of fact, the history of the theatrical spectacle is something quite apart from that of the musical or of the poetical drama. Opera has never profited by being represented with great scenic magnificence, nor by the attempts so frequently made to increase the interest of the work performed by introducing realistic or absolutely real accessories. The original stage Pegasus may perhaps have learned to deport himself in a becoming manner; and it has been seen that precautions were taken toward that end. But the live goat in Dinorah always misbehaved itself, ultimately, at the Royal Italian Opera, Mme. Adeline Patti found herself obliged to discard her unruly pet, and to sing Dinorah's charming aria, or to a stuffed figure. At a Paris theatre an attempt was once made to give reality to a pastoral scene by bringing on the stage a flock of live sheep, which, however, frightened by the lights and by the clamor of the audience, lost no time in going astray, so that at the second representation it was found necessary to replace the live sheep by pasteboard imitations.

A Theatrical Sun and Moon.

During the reign of Louis XIV., the sun and moon were so well represented at the French Opera that, as St. Evremont informs us, the Ambassador of Guinea assisting at one of its performances, leaned forward in his box when those orbs appeared, and religiously saluted them. In the days before Gluck and Mozart the opera at Vienna was chiefly remarkable for its size and for the splendor of its scenery; and in a well-known description of an operatic performance at Vienna, addressed by Lady Mary Mortley Montague to Pope, we are told that "nothing of the kind was ever more magnificent;" that "the decorations and habits cost the Emperor £30,000," and that "the stage, built over a large canal, was divided at the beginning

BIGAMY. PERJURY. LOTTERIES.
ABANDONMENT.

Byrne the Blackguard Reaps the Whirlwind.

[From the Tribune of Feb. 20.]

The Rev. Charles L. Ingles of Drummondville, Canada, who performed the ceremony of marriage between Charles A. Byrne and Mrs. Alfa Merrill, for which they were arrested on a charge of bigamy, went before the Grand Jury on Monday and testified to the facts in the case. He declared that a license had been procured by Mr. Byrne's making affidavit that he was a bachelor, and that Mrs. Merrill was a spinster or maiden lady. No license could have been obtained without inquiry had it been known that Mrs. Merrill had been a divorced woman. Mr. Ingles fully established that upon this license he had married them supposing them to be single.

The case of Mrs. Byrne against Joshua Hart, a suit to recover possession of a weekly paper published in this city, is on the calendar for trial before Judge Van Hoesen in the Common Pleas, and will probably be reached to-day.

Mrs. Cecile Rush Brooke of the Madison Square Theatre claims to be the wife of Charles W. Brooke, who was a witness to the marriage of Byrne and Mrs. Merrill, and yesterday she retained John D. Townsend to sustain her rights in the involved litigation pending. Mrs. Brooke asserts that she has never been divorced from Charles W. Brooke and that she was not present at the late wedding.

Theodore Moss, who became the bondsman of Charles A. Byrne and Alta Merrill when they were later arrested for bigamy, has explained that he acted in that capacity without knowing any of the facts or the nature of the offence. His lawyer, A. H. Hummel, having called his attention to the facts, he sent a letter to Byrne requiring him to substitute a bondsman in his place. Up to the close of business last evening no substitute had appeared at the District-Attorney's office.

Byrne was again arraigned yesterday afternoon before Justice Otterbourg, at the Jefferson Market Police Court, on a suit begun by his wife, Laura E. Byrne, for abandonment. Mr. Brooke, who appeared for Byrne, asked for an adjournment of two weeks. Mr. Townsend offered no objection. Justice Otterbourg required the defendant to deposit \$20 as a guarantee for the support of his wife in the meantime. Mr. Brooke turned to his client and asked him if he had \$20 about his person. Byrne replied he had not, whereupon Mr. Brooke paid the sum required out of his pocket.

DETAILS OF THE ABANDONMENT.
[From the Herald of Feb. 20.]

Mrs. Laura E. Byrne went to the Jefferson Market Police Court yesterday morning and tendered an application for the arrest of Charles A. Byrne on a charge of abandoning her. A warrant was prepared and a notification of its issue sent the defendant, who in the afternoon appeared in company with counsel, Mr. Charles W. Brooke. The complainant was represented by John D. Townsend, and Major Noah appeared on behalf of the Commissioners of Charities and Correction. A complaint was submitted in which Laura E. Byrne averred that she had been married to the defendant for six years, and that "he had abandoned her without adequate support and in danger of becoming a burden on the public and had neglected to provide according to his means for his family."

Mr. Brooke, on the reading of the charge, asked an adjournment in the absence of witnesses whose testimony was very material. Mr. Townsend said he had no objections provided some provision were made for his client meantime. To this the Justice assented. "It is usual in such cases," he said, "to make an order that during examination sufficient money be left with the Court to satisfy the wants of the complainant awaiting the magistrate's decision."

This Mr. Brooke warmly opposed. "Such a rule cannot hold in this case," said he, "for we intend showing that the complainant is not my client's wife at all and has no claim on him as such."

"Oh," said his Honor, "if you dispute the marriage or set up a defence on such grounds I can make no order, but I will suggest that such a sum of money be deposited with the Court as will meet the claims of the complainant for the term of the examination."

"But," contended Mr. Brooke, "my client refuses to be placed in any position where he will be forced to recognize the status of the complainant as his wife."

"Then let the case be proceeded with," Mr. Townsend interjected; but the magistrate inquired at what date it would suit all to have the examination fixed.

"I would like, your Honor, to set down the hearing for March 4," said Mr. Brooke, "two weeks from to-day."

"Is not that a long time to ask?" "It is; but the distances we intend to cover cannot be compassed in less time," said Mr. Brooke meaningly. "There may be a material witness living in Europe."

At this Mr. Townsend looked up. "You may hunt the world over and you won't find a Timian," he said referring to the complainant's first husband. "He don't exist."

Mr. Brooke then claimed that the charges of bigamy preferred against his client by Laura E. Byrne should be disposed of before he should be subjected to any hardship in the later proceedings.

"Well," said the Justice, "suppose a certain amount should be deposited with me pending the examination, and if an order against the defendant be made it will be applied to the use of the complainant."

"This may be done," said Mr. Brooke, "with the understanding that the defendant acknowledge no responsibility."

"Very well," said his Honor; "I will take the responsibility of seeing that no hardship be created in the case, and think that a deposit of \$10 a week till the examination be concluded would serve the purpose."

Twenty dollars were then deposited with Justice Otterbourg for the two weeks preceding the hearing, and the date of the latter was fixed for the afternoon of Thursday, March 4.

—The Blackguard indulges in mean little slurs at Mr. J. S. Crossy of Philadelphia. Manager Crossy has an enviable reputation in our sister city; the Blackguard has earned a reputation in New York that would subject him to being ridden on a rail in some communities. We ask Manager Crossy's pardon for mentioning his name in the same paragraph with that of the Blackguard.

American Burlesque Opera.

EDITOR NEW YORK MIRROR:

DEAR SIR:—It is humiliating to our national pride that we have had for years, at the table of amusement, off foreign viands prepared for us by foreign hands. It has been a question for frequent discussion in the press, and it has been claimed that if our American authors would present to us work worthy of attention and patronage, we would hail it with delight, and give it an encouragement such as we have never given to the products of the brains of those not indigenous to the soil. It may be doubted if this be true. We are too prone to condemn home products; to resent the success of genius which is familiar to us by its presence in our midst; and we are sorry to say it is still fashionable among the foreign author and land his work to the boundary of flattery, while home-struggling geniuses are left to work unaided, and often above and over impediments thrown in their pathway by those who should be the pioneers to clear the roads and make success easy and certain.

We are led to make these few initiatory remarks after having seen the performance of Edward E. Rice and Nathaniel Childs' Hiawatha, at the Standard Theatre, Saturday night. The production in New York for the first time of a new musical extravaganza, the music of which was furnished by an American composer of such wide reputation as the author of Evangeline, and the libretto of which was written by a young man well known in the Eastern States as a poet of no small renown and a journalist of good standing, was certainly an event which should have received from our daily press the recognition of extended criticism of no matter what nature. Yet the daily press paid but slight attention to the matter, and while speaking in the most complimentary terms, devoted but a small amount of its space to deserved commendation. Edward E. Rice occupies a position as composer and manager which places him above depending for his reputation or his pecuniary success upon the endorsement of the public press; yet, place an unknown, sensitive man in Mr. Rice's place, and consider the effect of this method of total indifference.

Fortunately the NEW YORK MIRROR, in its sphere, supplies the vacuum which the daily press cannot and will not fill, and ever and at all times the aspirant for fame in any artistic profession may look to it for praise or censure, as he or she may desire. The doctrine of indifference to home artistic work is one not known to THE MIRROR. It leaves that, as well as the various methods of blackmail and abuse, to those who work for the advancement of friends and the aggrandizement of their own small personal wealth.

Hiawatha is certainly one of the finest and most interesting of the comic operas presented to the American public during the past ten or fifteen years. It is infinitely superior to the vile trash which we so long tolerated from the French stage, and has the merit of originality, which could not be said of the old-time English extravaganza which Lydia Thompson first and last introduced to us. The story of the piece is founded upon Longfellow's Hiawatha, but of necessity, or rather according to the custom of burlesque, does not follow it closely. The diction is in many places elegant, always smooth, never coarse, and the fun, though pointed and calculated to excite the risibilities, is in many places of too fine a quality to receive proper application or expression at the hands of a company designed especially for the production of burlesque pure and simple. The music is the best that Mr. Rice has ever presented to us, although a few of the numbers suggest his former work in this direction. The opening song of Hiawatha, "Good bye but for a little time," a mazurka, "Tea and Toast and Kisses," "Bubble, bubble, 'Conspirators we,'" and a most eccentric and novel song called "Indians never lie" are gems among an opera of musical jewels. The company is the largest and strongest ever organized in this country for this style of business, and is enhanced by a large and well-trained chorus, which alone deserves recognition, and is a credit to Mr. H. Sator, the director.

The fact that a large number of people who were present on the opening night of Hiawatha, at the Standard, have been seen there again, indicates that Mr. Rice's new music has the growing qualities of the "Pinafore airs." The more it is heard the better it is liked. All should hear it soon, as an Italian with a genuine hand-organ look about him was in the house last night, no doubt with the intention of transferring the more catching melodies to his rotating barrel of unmusical torture.

David Garrick.

There is a story vouched for by Johnson as having been told to him by Peter Garrick, of a Lichfield grocer, who, having business in London, went one evening to Drury Lane, for Garrick, being a Lichfield man, and the brother of a Lichfield magnate, was much talked of among the class to whom London was as unknown as fairy-land. The play was The Alchemist, with Garrick as Abel Druggier. The first sensation called up in the mind of the worthy matter-of-fact tradesman at sight of Abel Druggier was one of disappointment. As the action proceeded he became disgusted, and at last honestly indignantly; and on his return to Lichfield he exclaimed: "Well, by—sir, though he be your brother, he's one of the shabbiest, meanest, most pitiful hounds I ever saw in the whole course of my life." It was not alone, however, the simple and inexperienced who felt the truth and nature Garrick infused into most of the characters he assumed. Those whom long habit might naturally have rendered proof against the effect of simulated emotion were remarkably sensitive to his influence; and we hear of actors upon the stage with him controlled and disconcerted by the peculiar spell of his eye; of Mrs. Siddons' declaration that she never forgot the terror with which he had once inspired her by a look; and of the sentry on the stage, in tears at the sight of King Lear's furies. We know, too, how Mrs. Clive stood waiting one night at the wing waiting to give the manager a fish-wife's lecture upon his exit. While standing there the pathos of the scene overcame her; she wept and swore alternately, and at last cried out: "Damn him, he could act a grildron."

—Charles E. Rice, brother of Edward, will manage the Evangeline company next season, and not J. J. McNally. Mr. McNally will rewrite Evangeline. Mr. Enterprising Stanley will remain with Mr. Rice next season.

Berlioz's "Faust" at Steinway Hall.

The Symphony, Oratorio and Arion Societies of this city have accomplished a laudable object in giving a successful performance of Hector Berlioz's dramatic work, La Damnation de Faust.

While the Wagner fever in a great measure has passed away, it has not done so without leaving a good and lasting impression. The orthodox realm of music is melody, but the concordance of agreeable sounds is within the bounds of that same realm. The history of music is a long life of pandering to the sensual. The wild, grotesque, or ideal never met with much favor. The intellectual force that led Wagner to compose the Fliegende Holländer and Tannhäuser was the cause of his being driven from France; and also of Berlioz, the author of Harold, Romeo and Juliet, the overtures to Waverley and King Lear, being driven from his native land to find an appreciative audience in Germany.

A long and bitter fight with public opinion on the part of Wagner cleared the way for a bolder style of orchestral music. Franz Liszt aided in the fight by writing pamphlets in praise of Lohengrin and Tannhäuser. Wagner may not have given anything new to the world of music, but he has given the old subject a new treatment. His works were at first treated as musical monstrosities. Gluck and Meyerbeer were the seed-ideas for Wagner, while his industry has brought the world to the appreciation of his art theories, and made the approval of Berlioz possible. It is doubtful if without Wagner Berlioz would have been heard to-day.

At Steinway Hall Dr. Leopold Damrosch had courage to attempt, under these latter-day influences, a performance of La Damnation de Faust, and that, too, in its entirety, an effort the great Theodore Thomas would not have tried. But the result justified the judgment of one of New York's favorite conductors.

There is abundance of imagination displayed in the works of Berlioz, but it has been likened to "the frenzied visions of a feverish drama," and can never please a pure and refined taste. His works were seldom performed without his personally conducting the orchestra, and he died without seeing his work appreciated under the baton of another. His last words were: "My music will yet be heard."

What led to the great success last week of this dramatic composition was no doubt the excellent adaptability of Steinway Hall in its comfort, ease and fine acoustic properties for choral and orchestral work. We hope that Dr. Damrosch will give another performance of this work before the season is over.

Stuart Robson in a Serious Role.

DETROIT OPERA HOUSE,
February 21, 1880.

EDITOR OF THE DETROIT FREE PRESS:

The Rev. A. T. Pierson, in his attack on the stage, is quoted as saying that "the green-room of the theatre is no better than the infamous third circle that in some theatres opens directly into the house of shame."

Is it not time for the clergy to stop their misrepresentations of a profession whose moral record, by actual statistics, is far superior to their own? If there is reason for supposing that the door of the theatre opens into the house of shame, is there not stronger reason for supposing that the doors of many churches possess the same questionable qualities, if we may judge by the large percentage of clerical scoundrels who use them? If we are known by our fruits, how do the actor and preacher stand before the law of God and man? There is scarcely a prison in this country or Europe that does not contain "members of the cloth." Some are imprisoned for theft, many for murder, but the principal occupation of these unfortunate gentlemen seems to have been the destruction of homes and the betrayal of innocence, though the greater number of these criminals escape legal punishment through the holy horror that many clerical bodies have of "an exposure." Not that they desire to shield Brother Chadband, oh, no! but if it were known, "scandal would be brought on the church." It was this policy which saved the Rev. Kallach in Boston some years ago from the church's condemnation, but the tax-paying, law-loving citizens were less forgiving, and this pious scoundrel, who denounced the theatre as a house of shame, was forced to fly from a city which he had disgraced. The last Sunday-school speech made by the reverend rascal, Cowley, the pious glutton, who has been systematically starving poor little children, was a warning against the sinfulness of the play-house. Persons of this class heartily endorse the Reverend Pierson's views of the stage. In this connection it may not be amiss to say that I challenge the Reverend Pierson to name a single State Prison which numbers among its inmates an actor, and I will contribute \$100 to the Irish famine fund if he can name a single State Prison that does not hold a preacher.

In conclusion, if the Reverend Pierson really believes that the influences of the stage are so demoralizing, and the teachings of the pulpit so elevating, how does he account for the small percentage of convicted crime among the players, and the very large percentage of convicted crime among the clergy? The pulpit has been thundering against the stage for 2,000 years, and yet it lives. As intelligence advances the strength of the drama increases. The Preacher Calvin denounced it as a "Covenant with Hell;" the Player Shakespeare immortalized it as the "Beloved of Heaven."

The bigoted wickedness of the preacher has caused the world much suffering.

The beautiful character and inspired words of the player have left an influence for good which will endure to the end of time.

STUART ROBSON.

A Drury-Lane Stage Bill.

[From Notes and Queries.]

The following is a copy of a curious old stage bill for the play of Timon of Athens, as acted, I believe, about the year 1714. I copied it myself from the original, and can vouch for its authenticity:

Washing & mounting Mr. Booth's Roman feather.....	0 10
Cleaning a white feather for a woman.....	0 6
Cleaning a modern head Mrs. Sautlow.....	0 5
Bottomed.....	0 2
Paint sack.....	0 1
4 french roles.....	0 4
Sallet oyl & vinegar.....	0 1
2 carrots.....	0 1

—Chicago critics say My Partner is the best American play ever written.

MARION BOOTH.

The Debut and Success A Charming Young Actress.

On the night of Oct. 31, 1877, a company, under the management of John T. Ford was announced to perform at Mozart Hall, Richmond, Va., in the popular comedy translated by Albery, entitled Pink Dominoes. It was "State Fair week," and there was every prospect of a large house. The Southerner is fond of the theatre, and the particular week in question was a period set apart for general enjoyment and pleasure. Mr. Ford was inwardly delighted with the prospect, and nothing seemed possible to disturb his pardonable equanimity.

But something did.

That there's many a slip 'twixt the cup and the lip every manager knows to his own cost, and Mr. Ford was destined to be unpleasantly reminded of the truth of this proverb before nightfall. At the last moment word was brought him that the young lady who was to play the important part of Rebecca had been taken suddenly ill, and would be unable to appear that night.

What was to be done!

He bethought him of a certain other young lady whom he knew and in whom he had confidence. He sought her. He found her. He asked her to essay the part that night.

"But I have never been behind the scenes of a theatre in my life, much less attempted to act," she said; "and besides there are but a few hours before the curtain rises!"

"Never mind, my child," said Mr. Ford; "make the attempt."

The name, Miss M. E. Holmes appeared opposite that of Rebecca that night on the housebill, and nobody knew whose identity was concealed under that non de theatre. She made the attempt, and a most successful attempt it was, too.

So well did she please Mr. Ford that he sent the following dispatch to a friend in Philadelphia the same night:

"Marie Booth saved us a disappointment, and got through a responsible part."

J. T. Ford.

It was of Marion Booth, whose portrait may be seen on the first page of THE MIRROR this week, that he wrote, and this was the story of her first appearance in the profession that she has since adopted. A somewhat similar coincidence connected with this debut was the fact that it was in the same theatre and on the same stage that her illustrious grandfather, Junius Brutus Booth, Sr., made his first bow before an American audience just fifty-six years before.

Almost every critic or newspaper writer who has written anything of Marion Booth has always taken particular pains to ring in the information that the young lady is the niece of the tragedian, Edwin Booth, and the daughter of J. B. Booth, both of which facts are no doubt interesting in their way. However, it is not to either that she owes her claim upon public attention, but to the work she has accomplished upon the boards.

When, at Christmas of the same year, John S. Clarke took the Broad Street Theatre, Philadelphia, Miss Booth became his leading lady—a position she held for three months. Under Mr. Fiske's management she supported the comedian for two weeks at the Fifth Avenue Theatre in this city. Among the parts that she played while with Mr. Clarke were Cicely Homespun in The Hair-at-Law; Emily Worthington in The Poor Gentleman; Eliza in Paul Pry; and Arabella Simpkins in Brougham's Among the Breakers. Her next engagement was with Edwin Booth, whom she supported, playing Fiordelisa in The Fool's Revenge; Cordelia in King Lear; Marion de Lorme in Richelieu; Isabel in Richard the Third; Katherine in The Taming of the Shrew; and Desdemona. The following season—that of '78 and '79—she went to Ford again, this time as juvenile lady. During the famous run of Pinafore at the Broad she for a time sang the heroine with very excellent success, so the critics say. During her engagement with Ford Miss Booth played successfully Lady Ulla in The Ice Witch, and Blanche Fourchambault in Augier's intermittent drama. She also supported John E. Owens during this engagement, appearing as Belinda in Our Boys; Alice Winslow in Solon Shingle; Mary Acorn in Toodles; Bertha, the Blind Girl, in the Cricket on the Hearth. With the tragedian McCullough she played Julia (The Gladiator), Lucretia (Brutus). With Barrett, Jessica in The Merchant of Venice, and Ada in David Garrick. With Chanfrau, Zoe in the Octoroon. Her engagements this Winter in New York have been limited to the support of Edwin Booth for a short time during his season at the Grand Opera House, and also that of Frank Mayo at the same establishment.

It will be seen by this resume that although Marion Booth has been known to the stage but for three years, she has played some very excellent engagements, and has had flattering opportunities. How she has taken advantage of them those who have seen her lately can judge.

She has never been hampered by the prison bars of a stilted and unnatural course of study, and possessing, as she does, beauty, talent, energy, and an ardent love for the profession she has chosen, her career upon the stage will no doubt be a bright one.

Beaten for Hissing His Own Play.

At the first performance of the tragedy of Statira, Pradon, the writer of that work, took his place among the audience to judge freely of its effect. The first act was a good deal hissed, and Pradon was about to protest when a friend whispered to him not to make himself known, but in order to conceal his identity, to hiss like the others. Pradon hissed, when a mousetaire at his side asked him why he hissed a piece that was excellent, and the work of a man who held a distinguished position at court. Pradon, annoyed at his neighbor's interference, replied that he should hiss if he thought fit. The mousetaire knocked his hat off. Pradon struck the mousetaire, and received a severe beating in return, and left the theatre, insulted and injured, but not mortally hurt.

—The "People's Theatre," hitherto known as the Stadt, in the Bowery, below Canal street, opens March 1 with the popular sensational star, Buffalo Bill, and his dramatic company. The house is being refitted and put in first-class shape, with a view to making it a home of the melodrama. A feature will be low prices. The enterprise is said to be in the hands of reliable and responsible parties. Frank B. Murtha will be manager. It is expected that the Black Crook, Hearts of Steel and Oliver Doud Byron will follow Buffalo Bill. There is no reason why the "People's Theatre" should not succeed.

MUSICAL MENTION.

—Ole Bull will appear at the Philadelphia Academy March 1.

—Adelina Patti is still as popular as ever in Paris.

—The Fourth Muller Concert will be given at Steinway Hall on the 24th.

—Carlberg's Symphony Concert at Chickering Hall on the 28th.

—Berlioz's Symphonie Fantastique was not well received in Boston.

—Nicolo de Lapi, a new opera by Signor Paeni, has met with success in Parma.

—Blind Tom takes fiendish delight in thumping the keyboard in private down in Georgia.

—Col. Mapleson, during his next visit at the Academy, will present Verdi's new arrangement of his opera, La Forza del Destino.

—Minnie Hauk has made as much of a success of Katharine, in Taming of the Shrew, as she did of Carmen.

—Theodore Thomas, it is said, will sever his connection with the Cincinnati College of Music at the end of the May Festival.

—Franz Rummel fell and broke his leg while on the way to the railroad station in Providence.

—Joseph has recovered the use of his finger and will give four subscription concerts at Chickering Hall. They will take place on March 3, 10, 17 and 31.

—Mlle. Albani was hissed while singing at La Scala, Milan. The reason was a slight business in her voice at the end of the mad scene in Lucia. She retired and refused to finish her engagement.

FROM OVER OCEAN.

—Dave Bidwell has the "bulge" on attractions in the Crescent City, and will keep his Academy of Music open until May with the very cream of the organizations on the road.

—The elopement of the proprietor's wife with the treasurer and the cash-box closed a low variety resort in New Orleans. This is a case where the end almost justified the means.

—The minstrel business was never more prosperous. That is to say, with the traveling companies; for there are now but two resident organizations in the United States—the San Francisco, in New York, and Carncross, Philadelphia.

—Mme. Patti has favored a foreign friend with an account of the emotions she experiences in singing. The appearance of her name in the bills makes her nervous and agitated. The fever of the footlights gain upon her more and more as the hour approaches. On leaving her dressing-room to go on the stage she is subject to terrible fright. And throughout the performance she feels strongly agitated.

—"Millard's Eccentrics," giving Our Photograph Party, comprises the following people: Clara Arnaud, Alice Henderson, sopranos; Charlotte Hutchings, contralto; Harrison Millard, the well-known composer; James Vincent, Charles C. Jordan, Thomas Chapman, Robert Pierson, John Boyle and J. Mack; C. B. Taylor, musical director. The organization is strong in dramatic and musical talent, and we may expect that they will evolve something that will prove very attractive.

—For some time past rumors have been current that a Scottish peer was about to organize a series of orchestral smoking concerts in London, and various members of aristocratic clubs have been importuned to take tickets in order to insure the success of the enterprise. The chief attraction held out was that the Prince of Wales would probably be present at every concert, and the gentlemen of the aristocracy, as in duty bound, willingly paid their money, less for the benefit of the Scottish noblemen in question than in order to see the heir of the throne smoke a cigar. However, the concerts have been organized, an average band has been retained, and the first of a series of twenty concerts was given at the Grosvenor Hall, under the somewhat timid conductorship of the Earl of Dunmore. Three semi-private concerts will probably do neither harm nor good. Such harm as they do by partly taking the direction of musical affairs out of the hands of struggling but competent musicians and conductors, will be compensated for by the incentive the movement is likely to give to music in the ranks of the aristocracy. Any good the performance may do will be balanced by the quality of any performance the Prince of Wales and those who pay their money to smoke in his Royal Highness' society are likely to obtain at the hands of the Earl of Dunmore.

The Variety Theatres.

The business at Manager Aberle's Eighth street theatre dropped off a little toward the end of last week, owing principally to a poor bill. On Monday evening Hernandez Foster appeared in Jack Harkaway, a dramatization of that famous story recently republished in Frank Leslie's Weekly. The adventures of the precocious youth proves a subject of thrilling interest to the average audience of this house, and Mr. Foster is likely to do well with the piece elsewhere. Deleahanty and Hengler are creating a big share of the fun, as usual; Lucy Adams and Guy Linton have a taking act in their Second Night at a Discount, and the Thompson Brothers and Ada Fields are also on the bill.

The programme at the London Theatre is right up to the times in all that is novel and entertaining. Manager Donaldson has the happy faculty of making up a programme so aptly suited to the public taste that business is never bad; indeed, there is oftener a clamor for seats long before the curtain is rung up. The new people this week are Kelly and Ryan, the Jackits-Chy Japanese troupe, Charles Diamond, Pauline Batchelder, Manchester and Jennings, Mlle. Eugenia, Bryant and Saville, T. F. Grant and Master Grant, Hines and Blossom. The Court of Appeals by the stock company completes the bill.

Manager Giesberg of the Volk's Garden, generally manages to secure a good share of the popular attractions, which are programmed to the best advantage by the indefatigable stage manager, and an excellent show is the natural result. The new faces this week are the Olympia Quartet, Ned Werner and Maud Stanley in a sketch called Domestic Grievances; John D. Griffin, Mabel Florence, Emma Alfredo and Herr Louis Alfredo, Hogan Brothers and Ada Forrest. The stock company give A Devil of a Scrape as an afterpiece.

—J. W. Thompson, late of the California Theatre, has just arrived in the East. He is engaged for Booth's Spring season.

THE USHER.

The second meeting of the Managers' Association was held Tuesday afternoon in the elegant foyer of Mr. Wallack's theatre. A gas log-fire burned brilliantly on the hearth, and the chandelier lighted up the thick Turkish curtains, rich carpet and furniture, until everything wore a warm and charitable appearance, quite in accordance with the object of the gathering. Those present included Messrs. A. M. Palmer, Lester Walck, Wm. Henderson, Colonel Sinn, Harry Iner, Maze Edwards, representing Mr. Hickey, John E. Cannon of Harrigan and Hart's, and Welsh Edwards. J. H. Haverly and Augustin Daly sent letters assuring the Association of their complete sympathy with the meeting, and their willingness to act in perfect accord with whatever arrangements they might see fit to make. Mr. Birch of the San Francisco Minstrels also wrote to the same effect.

Mr. Wallack, chairman, called the meeting to order, and Mr. Edwards, secretary, called the roll. After considerable discussion, in which the refusal of the leaders of the Irish societies to forego their parade was broached, it was put to vote and decided that the benefits should be given at all the theatres on St. Patrick's Day. It was then decided that the matter of entertainment should be left to the individual managers, and that each should arrange his own advertising, price of admission, and programmes, to suit himself. Mr. Moss was then unanimously selected as treasurer, to whom all money should be returned after the benefits, and who should see that it was given into the proper hands to be transmitted to Ireland. Mr. Henderson said that he hoped local notices would be freely given by the press. After discussion of several minor points the Association adjourned until further notice.

Tony Pastor, not content with the benefit he has already given, will join the other managers in the movement St. Patrick's Day. Colonel Sinn has arranged with Mary Anderson, and she will appear as Parthenia in Ingomar at the Brooklyn Park Theatre benefit.

Robert Emmet will constitute the bill at Harry Miner's Theatre over in the Bowery. The American Theatre joined the movement by letter.

Edwin Booth gives a grand benefit at the Academy of Music March 4, supported by the co. that goes with him to Boston. The bill will consist of the third act of Othello, the third act of Hamlet, and The Taming of the Shrew. The gross receipts will go toward swelling the Relief Fund.

The following members of the profession have already contributed the appended amounts to the Relief Fund: Sothorn, \$500; McCullough, \$500; Bandmann (by benefit), \$500; Tony Pastor (by benefit), \$500; Bartley Campbell, \$100; Fanny Davenport, \$100; Rose Coghlan, \$50; Arthur Wallack, \$50; Dion Boucicault, \$100; John T. Raymond, \$100; Harry Wallack, \$50; Messrs. Abbey and Hickey (by benefit), \$225; Frank Mayo, \$100, and 10 per cent. of the gross receipts of the Olympic Theatre until May 1; Ed. Harrigan, \$100; Tony Hart, \$100; Mrs. E. L. Davenport, \$20.

Pearl Eyttinge is a very pretty young lady. Her charms completely captivated a Brooklynite when she was playing in Wives at Colonel Sinn's establishment recently. His passion took the shape of a mammoth bouquet of roses and a delicately scented note, both of which frivolities he sent, during a performance, to the back door. Colonel Sinn happened to be passing by, and Miss Eyttinge handed the epistolary effort to him for perusal. The Colonel read as follows:

"You are beautiful! If you will wear the flowers I send you in the last act, I will ever after wear a Pearl in my heart. S. S." "What shall I do with it?" asked Miss Eyttinge. "Give the bouquet to me," replied the doughty Colonel. When the curtain rose on the next act, the expectant "S. S." who sat in the front row, saw, with what feeling I cannot attempt even to describe, every person in the cast, with the exception of Miss Eyttinge herself, decorated with a rose plucked from his amatory bouquet. The musicians, from the leader down to the drummer, each had a bud from the same source in their button-holes. The verdant youth was evidently an adept student of the language of flowers, for with considerable haste, and more sense than one would give him credit for, he gathered up his belongings and made for the door. As he sped past the grinning ushers, he noted with dismay that they also sported boutonnières. He left that theatre without a Pearl in his heart, which was as empty no doubt as the head from which emanated the desire to obtain Miss Eyttinge's favor. He will be as surprised to see this little story in print as will the gallant Colonel Sinn himself, who was responsible for lacerating the young man's feelings.

George Edgar Montgomery, the alleged dramatic critic of the paper controlled by flagrant George Jones, played the congenial role of "beggars on horseback" in last Sunday's edition of that organ. Physically and mentally George Edgar Montgomery is an atomy, which (not whom) curious chance has injected into the journalistic profession. It is a special Providence is admitted in his production and position, then Providence must be credited with a successful attempt to show how little of a man is required to contribute supposed criticisms to the columns of the Times. With an utter disregard of the tenets of decency, fairness of review, or the discretion of common sense, this Montgomery made allusions to Alice Atherton (Mrs. Edouin) of Rice's Surprise Party, which contained as statements of fact certain distortions and conclusions that could only have been born of a depraved and repulsively salacious imagination. I do not feel justified in transferring to this column the exact expressions of which there is so just reason to complain, even though they were choice and characteristic morceaux of the Times. The epithet "brazen," which the libellous and basely-inimicable atomy applies to a modest and estimable lady, whose private relations and public appearances are all directed and fashioned by scrupulous regard for virtue and propriety, will serve as indication if not as a specimen brick. Brazen, indeed, is the check of the writer, and coppery the distortion of vision and conception which could see in Alice Atherton any scintilla of immodesty or indecency. It is such strained imaginings as these of Montgomery's which bring good taste to the bar and arraign the purest creation of art. To look beneath the harmony and grace of nature, and ascribe conclusions that will suggest distortion to

the base and immoral mind of his kind, is the very act decreed by England's gallant king who instituted the Order of the Garter and gave it the motto borne by the Arms of England, "Honi soit qui mal y pense;" it is the reverse of the biblical aphorism, "To the pure all things are pure." Such conceptions of the province of art or the education of the true critic are as far removed from the understanding of a George Edgar Montgomery as Heaven is remote from Hell. To carp is his forte; and to insult, his highest accomplishment. It is his class among writers on theatrical themes who find cues for bigoted denunciation, and supply by intimation the objectionable features left out by dramatists and actors. It is not at all probable that a vigorous skunk can detect the perfume of a rose; nor is it any more probable that a vile and depraved mind, like the alleged animating principle of Montgomery's drivel, can contemplate woman in her purest and holiest mood with feelings above the brute.

I am so in sympathy with the best people in the profession that I am eager to appear in their defense when maligned. But, above and beyond all, I am the champion of decency and purity of thought and expression in every line and paragraph written of or about the stage. Such baseless and scurrilous attacks as these of the Times' blackguard are as detrimental as the most objectionable drama or spectacle ever put on the boards.

Not content with insulting the lady, this contemptible accident speaks of the gentleman of the press who would speak well of the performance as the "bastard brood of scribblers." This is an insult levelled at almost every genuine critic in New York, for I am glad to say, that with perhaps the exception of one of his intimate friends, who is connected with an evening paper, there is not one who shares his nasty propensities. According to Montgomery, Mr. Copleston of the World and Mr. Parks of the Mercury are "bastards," because they happen to look upon burlesque in different light from the lecherous Montgomery. The Times pretends to be a respectable paper. It forfeits its right to that title as long as it keeps such contemptible traucers as this fellow upon its staff.

Mr. Henderson was curious, by the way, to know why the musical critic of the Times had not in person attended Saturday night's performance, as the seats had been addressed to him. Acting upon this, the manager sent a note to the office of the paper, and demanded an explanation. The musical critic responded in person, and informed Mr. Henderson that other engagements prevented his attending the first performance of Hiawatha. "And," added he, "Montgomery's article was shameful. He is a despicable fellow, to whom I would not take off my hat in the street." For which sentiment I mentally pat the Times critic on the back.

An exchange having thrown out the hint that John W. Forney had printed the above, the editor of Progress responds: "Yes, I printed that bill, and I remember the occasion as if it were yesterday. It was in 1837, and I distinctly recall that one night, just before the time for the curtain to go up, it was discovered the lamps, which had been properly filled, were empty. We had no gas in those days, and somebody had stolen the oil. Charlotte had a temper of her own, and it took all the persuasion of Conner and the beautiful Susan to pacify her when she found there was danger of delay. However, they got more oil, lighted up the dingy old house, and the performance went on. Does the Courier forget that even in her later years Charlotte Cushman was a marvelous comedienne? If I am not mistaken, during her very last engagement at the Walnut Street Theatre, Philadelphia, she kept the house in a roar with her acting as Mrs. Simpson in Simpson & Co. Conner (Edmon S.) is still a familiar figure about Philadelphia, and his benefit at the Walnut Street Theatre Thursday afternoon, Oct. 23, 1879, is too recent to have been forgotten. Eliza Logan is dead; her sister Olive is still before the public as a newspaper correspondent, magazine writer, and playwright. Celia is somewhere in New York."

George Tyler was surprised to read Sunday that the original and only Spanish Students were announced to give a performance the same night in the Atlantic Garden. Mr. Tyler, it is unnecessary to explain, is the business manager of Booth's Theatre, under Abbey & Hickey. He could hardly believe his eyes. Could his Students have played him false? No, never! But he concluded to investigate the matter, nevertheless. He visited the Garden in the evening and found that the faith in the Students from the Sunny Hills of Spain was not misplaced. Not one was there. Only a handful of Dutch musicians were scraping and tooting a number of stale selections from Fatinitza, and Mr. Tyler returned up town greatly relieved in body as well as soul.

"A plague on both your houses." Ketten, Vogrich and Wilhelmj had just decided to form a concert company, when lo! it was discovered that one pianist was under contract to thump no keyboard but Steinway's, while the other was equally bound to paw no ivory but that of Chickering. O fiddle-dee! said Wilhelmj.

"Fanny Davenport in Pique." (Philadelphia Times.)

Miss Davenport had a hearty tribute of welcoming applause when she appeared on the stage of the Walnut Monday night, looking as handsome as ever and dressed magnificently. In the character of Mabel Renfrew, which is her own creation, this actress is seen at her best. It may be urged against her impersonation of the heartless belle in the first act that it is an impersonation effected without an effort; but the apparent ease of the assumption, giving rise to the charge that she simply "winks through it," is essentially an artistic work. As the plot is unfolded in a succession of exciting incidents she reaches a pitch of emotional intensity which reveals her as an actress of magnetic and tear-compelling power, and makes one wonder why she does not in other roles throw aside tradition and artificiality and express in her own way the development of character and the play of passion and sentiment upon a woman's heart. Her representations of the injured wife and the heart-broken mother in Pique are achievements for which praise must be given without grudging. A very large audience followed the play with close attention and manifest sympathy.

PLANS FOR NEXT SEASON.

AT WALLACK'S.

"There have been reports flying about, Mr. Moss," said a MIRROR representative to that gentleman Thursday, "that there will be no stock company at Wallack's Theatre next season!"

Mr. Moss smiled pleasantly. "The reports are not true," he replied. "Then the same policy will be pursued in the future that has characterized the management of the house in the past?"

"Exactly. The theatre has been conducted on the stock plan for thirty years successfully, and the probability is that it will continue on the same course for as many years to come."

"Perhaps you have not seen the announcements in the newspapers stating that you intend playing stars next season?"

"Yes, I have seen them, but they were thoroughly unreliable and must have originated in the inventive brain of some imaginative reporter."

"I think that probably the rumor that there are to be great revolutions wrought in your company the coming season has caused the erroneous impression."

"Perhaps, but that rumor is also false. John Gilbert does not go to Boston, but remains here. Harry Becket goes to London, but to what theatre has not yet been decided. Mr. Wallack has secured Rose Coghlan as his leading lady, but further than that there are no 'revolutions' that I am aware of in progress."

AT BOOTH'S.

Maze Edwards, the gentlemanly business manager of Henry E. Abbey, was found a little later. In answer to the reporter's question as to whether Mr. Hickey had sold out his interest in the Humpty Dumpty troupe, now playing at Booth's, Mr. Edwards said: "Mr. Hickey has not sold his share in the pantomime company and Spanish Students; the story probably arose from the fact that Hickey disposed of his interest in the forthcoming Booth engagement. But he still continues a partner in the Humpty Dumpty company."

"Has anything been done about the Booth's Theatre lease?"

"It was signed to-day, Mr. Abbey agreeing to take it for a term of years."

"On what plan will the theatre be conducted?"

"It will be run probably as a combination theatre, although the plans and arrangements have not been fully matured yet. Stars will also be played, supported by selected companies."

Mr. Booth's engagement begins with Mr. Abbey March 8, does it not?"

"He plays in Boston that date; New York three weeks and Brooklyn one week."

"Pinafore" in its Purity.

At least a hundred companies have sung around, in, or at Pinafore, in the year of its famous career in America. Some excellent voices and very good acting have been brought to the fore by the musical absurdity; but these elements of enjoyment have seldom been conjoined. In fact, the best renditions of the concerted numbers of the opera have been by amateurs, who, for all purposes of dramatic effect, might as well have been sticks. The nearest to perfection that New York has hitherto witnessed was the English Opera co., that took a holiday in Pinafore at Haverly's last Summer. But with all their excellence, the artists and chorus of that presentation either muffled it by indifference or "queered" it by inefficiency. In fact, about the only artist who conscientiously did full duty was Laura Joyce, the Little Buttercup of the company.

Now, however, New York is to have a Pinafore rendition that will wake admirers of Gilbert and Sullivan's clever work to an appreciation of its many merits and numerous charms. The Ideal Pinafore co., organized by the enterprising management of the Boston Theatre, will sing at Niblo's Garden every evening next week and at the usual matinees. It is speaking strictly within bounds to say that this is the most talented and thoroughly perfect company that has presented Pinafore on either side of the Atlantic, and that every number of the opera, as sung by principals or chorus, brings out features quite undiscovered by other companies.

Mary Beebe, the Josephine of the Ideals, is a pleasing artist; her voice, though somewhat restricted in compass, is a sweet soprano, and her entire consciousness in singing and acting quite covers any defect that might be noticed in the quality of her voice. Adelaide Phillips is an admirable Buttercup. She is acknowledged to be one of the leading alto singers of the land. Pretty Adelaide Detchon, sweet-faced, graceful and talented, makes a ravishing Hobe; and though having comparatively little to do, does that little so handsomely and well as to gain unbounded praise and admiration. When she made her appearance at the Academy last Monday evening she met a reception most flattering in its warmth and genuine in its prolongation. Her wonderful success as Agnes in Wives at Col. Sinn's Brooklyn Park, last week, contributed much to the enthusiastic recognition accorded her.

Myron A. Whitney, as Captain Corcoran, and Messrs. Barnabee and Fessenden, respectively the Admiral and Ralph of the Ideals, have not had their equals in interpreting the several roles. And these artists, supported by clever people in the minor roles, and a large and most thoroughly drilled chorus, could bring out the beauties of any musical work with the same splendid effect they do in rendering Pinafore in its purity.

It is rumored, and with reasonable grounds for belief, that Henry Irving will be leading man at Wallack's next season.

Bartley Campbell's Fairfax takes a trip west with the Park Theatre company in their original parts.

There will soon be half-a-dozen Pirates of Penzance troupes on the road. In view of this, our correspondents are requested not to make comparisons between the Pirates and Pinafore. We must draw the line somewhere, and we draw it across the bows of that shattered hulk, Pinafore.

Next season Joseph Brooks will fill dates for the Detroit Opera House, and Memphis and Muskegon, Mich. C. J. Whitney has Whitney's Opera House, Detroit, Toledo, Fort Wayne, Grand Rapids, Lausling, Jackson and other cities. Samuel Clay has Bay City, East Saginaw and Flint, and figures with either Brooks or Whitney. Toronto, Buffalo, Syracuse and Rochester will figure with Whitney.

A LONG LOOK AHEAD.

What the Stars Will Do Next Season, and Where They May Be Addressed.

(Continued from Last Week.)

THE BERGER FAMILY will fill the entire season as usual. Fred Berger's address is Jackson, Mich., where the family has a fine country residence. The Berger Family will be the title under which Fred and that wing will travel. There will be a split in the organization—in other words, an offshoot. Young Harry intends organizing another party, but if he does, it is done with the best of feeling, and a title will be selected that will not interfere with the old trademark. C. R. Gardiner fills the dates.

NEIL BURGESS will continue in Widow Bedott. The Widow has proved a strong card and one of the best paying attractions on the road. There is no theatre in which the entertainment has been given, but that the manager is anxious for a return engagement, and engagements are now being made for next season at greatly advanced terms. The company goes to California in the Summer for a six weeks' engagement. The Widow will soon appear at Haverly's Theatre, New York. C. R. Gardiner fills the dates. Mr. Locke's permanent address is Toledo, Ohio, and Mr. Burgess' care of Gardiner.

MISSIE PALMER is managed by her mother, Mrs. Kate Palmer. The dates are filled by C. R. Gardiner.

Mrs. D. P. BOWERS has announced her intention of resting for a season, but it is more than likely, as the season advances and the tocsin of war is sounded, she will again be eager for the fray. Her address is at her country residence at Manchester, N. H.

DANIEL E. BANDMANN will seek a more genial climate. His address is care of Morris Simmonds.

RICHMOND and VON BOYLE's future will depend much on the inducements offered by managers. Address care of Simmonds & Brown.

FREDERICK PAULDING does his business with MORRIS SIMMONDS, or at least he has done so in the past. Mr. Paulding's dramatic career has been remarkably successful, all things considered, and his future gives much promise. This success has not been gained without much trouble and expense, but the young actor is now self-sustaining, and his performances thoroughly satisfactory to the managers in general, and it is believed his return visits will be reasonably profitable. It is expected that Frank Lawler will continue in the management, but all particulars can be ascertained by addressing Simmonds when the proper time arrives.

JOSEPH EMMET will make his regular Summer trip to Europe, and will as usual make all his important dates by correspondence. His season has been reasonably successful. There are two or three cities where Emmet has not been able to "catch on," notably Philadelphia and Boston. Still, he is a popular star, and always much sought after. He is immensely strong on the whole, and in some cities—notably St. Louis and Cincinnati—is one of the strongest stars that can be played. George Wilton is still his agent. Permanent address, Union Square Hotel.

ANNE PIXLEY will continue with John E. McDonough. Miss Pixley has proven a strong attraction, and has been everywhere successful. We say Miss Pixley, because it seems universally conceded that herself and J. E. McDonough are the attractions more than the play itself. McDonough's address is Walnut Street Theatre, Philadelphia. Morris Simmonds is the New York agent.

BUFFALO BILL will make the tour of the country next season as usual. Hon. W. F. Cody looks sharp after his own interests, and arranges early in the Spring many of his important engagements. Nearly every Summer he acts as companion and escort to some distinguished party of hunters or sportsmen on their trips over the Plains, and it is quite likely the coming Summer will be no exception. But himself and Josh Ogden will do a good deal of work before he goes, and after his departure the latter gentleman and Mr. Gardiner will attend to the balance. Buffalo Bill is a successful star and has been well managed. Mr. Ogden's address is always care of C. R. Gardiner.

Len Grover's Latest.

My Son-in-Law has scored a hit at Col. Sinn's Brooklyn Park Theatre—in fact it is getting to be the rule, about these days, that every play the sagacious and experienced Colonel produces, likewise makes a hit. The public has long been prepared for something above the average of excellence, in the dramatic line, from the pen of the clever author of Our Boarding-House; and, after one or two rather indifferent attempts, Mr. Grover seems to have justified the general estimation of his talent by this farce-comedy of My Son-in-Law. The motive of the play is to cultivate a hitherto unbroken field, the production of a satire on every-day people; and in this direction Mr. Grover has succeeded in drawing a dramatic picture full of incisive, but, at the same time, good-natured points. Some glimmering of the mock sentimentality and extravagant emphasis and regard of Gilbert's work, notably Engaged, is apparent in this of Leonard Grover, but there is not kinship enough to connect them or convict Leonard Grover of treading in a field and theme the Englishman has made peculiarly his own. Pungent humor and howling satire distinguish the colloquies of My Son-in-Law, and most absurd situations and funny-startling complications lend amusement and interest to the action of the piece.

The talented and genial author plays the part of Busbon, a teacher of deportment, a Turkydrop in vagarious life, and adds the laurels of the actor to the palm of the author. So completely did he earn the admiration of his audience last Monday evening, in this double role, that they recognized him by name and called for his appearance before the curtain at the end of the fourth act. It is the unanimously expressed opinion of the critics that My Son-in-Law will make a much greater hit than Our Boarding-House, and turn gold into the pockets of the whole-souled Len Grover, Esquire.

And Still Another.

J. H. Haverly assumes the management of Niblo's Garden March 28. He has a renewal of the lease for an additional three years, and as it is the largest and most important of all his chain of theatres, he will devote much of his personal attention to its interest. E. G. Gilmore will remain as associate manager, and the first important production is Bartley Campbell's spectacular drama Clio.

—Widow Bedott is a great go in New England.

—James O'Neill will probably star next season in a piece by Bartley Campbell.

—Sidney Rosenfeld's version of Seecadet, The Very Merry Mariner, is in demand.

—The Galley Slave opened at the Boston Theatre Monday last. A private telegram, sent the opening night, would indicate a tremendous success.

—Lucien Barnes has engaged James H. Alliger as assistant business manager of the Theatre Royal, Toronto, Ont. Mr. Alliger goes to Toronto at once.

Cyril Bowen has finished for French & Son, the theatrical publishers, a hand-book of stage costumes that is said to treat very thoroughly of the subject.

—Blanche Corelli and Henri Laurent are engaged to go West with the Enchantment party, under the management of the Kalfaly and Ed. Gilmore, manager of Niblo's Garden.

—John A. Stevens is playing the New England towns the present week. His New York engagement ended thoroughly satisfactory, and he has an excellent offer to return.

John B. Schoefel, who has been dividing business cares with his partner, Mr. Abbey, in New York, since he left Philadelphia, goes to Boston this week to take charge of their theatre there.

—J. Al. Butterfield has written a comic opera, entitled A Race for a Wife, the score of which is said to be bright and original. The libretto is by Mr. Bernard of Scribner's Monthly.

—The full list of the company supporting Edwin Booth is as follows: Mrs. D. P. Bowers, Kate Week, Mrs. Louisa Eldridge, Nina Varian, Belle Flohr, James C. McCullom, Gustavus Levick, Milton Rainford, W. T. Owen, C. T. Craig, A. Pierson, Walter C. Kelley, W. T. Thompson, Otis Skimmer, Horace Lewis, Mason Mitchell, T. J. Brennan, George Warren, John Dailey, James Green, Alfred Selwin.

—Among the stagefolk at the Arion Ball were noticed: Rose Coghlan, Bessie Darling, Sara Jewett, Courtney Barnes, Alice Atherton, Nelie McHenry, Pearl Eyttinge, Marie Chester, Jennie Hughes, Ada Whitman, Sara Lascelles, Kitty Maxwell, Stella Boniface, Estelle Clayton, Emma Loraine, John T. Raymond, Arthur Wallack, Harry Wallack, Harry Mann, Chondos Fulton Gerald Eyre, Eben Plympton, Will Deutsch, James Lewis, Willie Edouin, John Gourlay, Nate Salsbury, J. F. Brien, Walter Edmonds, John F. Poole, Ned Gilmore, Cool Burgess, Neise Waldron and S. F. McGraw.

—The Daily Oregonian thus speaks of Gertie Granville upon the occasion of the opening of the Newmarket Theatre in Portland: "Gertie Granville has so far become the acknowledged favorite. The possession of two important features—youth and beauty—in addition to a free, coquettish, piquant and rollicksome action, is well calculated to please the majority who attend the theatre. She is also an excellent songstress, most particularly pleasing in light melodies. These combined accomplishments make her presence before the footlights always welcome." She is now en route East to join the Tragedians of Kalamazoo. The entire negotiation was carried on by telegraph, and settled in a few hours.

"The Galley Slave."

Bartley Campbell's successful drama, The Galley Slave, was presented to enormous business at Low's Opera House, Providence, R. I., last week; and this week occupies the Boston Theatre. The opening on Monday evening was a magnificent prestige of success, the vast auditorium of the Boston being completely crowded and many turned from the doors. Not only was the audience large, but the enthusiasm was commensurate; every act was vociferously applauded and at the end of the third act Mr. Campbell was called before the curtain and cheered. His speech, briefly thanking the audience for their kind reception of himself and play, was well received. Boston has placed its distinguished seal of approval on Mr. Campbell's work; and the barometers of public opinion, the daily press, unite in extending their grateful meeds of praise to The Galley Slave.

John A. Stevens.

The clever actor and author, John A. Stevens, with his successful play of Unknown, concluded, last Saturday evening, a very profitable and pleasant metropolitan engagement at Haverly's Theatre, and last Monday began a tour of the New England States. It was hardly necessary for the Unknown to demand or achieve a New York City success to make it a winning card in the "provinces;" but such a compliment and recognition as has been accorded John A. Stevens and his drama at Haverly's will doubtless add to its drawing properties among the amusement-goers of the New England circuit. The freedom of this work from captious objections of peculiarly strait-laced people will be found to be another element of success among the more extreme of the descendants of the Pilgrim Fathers.

DETCHON.—Messrs. Tompkins and Hill will have to bid high, professionally and pecuniarily, if they mean to keep the handsome and talented Miss Adelaide Detchon in their excellent company next year. She has received very advantageous offers from two metropolitan managers, who declare their readiness to make her prominent in the grading of their companies. Miss Detchon is one of the most charming ladies in the profession, and one of the finest elocutionists in the world.

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